

The **Modeler's Resource**™
"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

\$5.95 USA / \$8.35 Canada
October / November Issue #18

THIS ISSUE!

**THE BAT'S
NEWEST
WHEELS!**



PLUS

**MAD MODEL
PARTY IV!**

**KISS OF THE
VAMPIRE**

**GOLDEN
APPLE'S**
MODEL MANIA DAY!

WINDSLASHER:
THE SAGA CONTINUES!

THE UNCATEGORICAL
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Bang Bang!**

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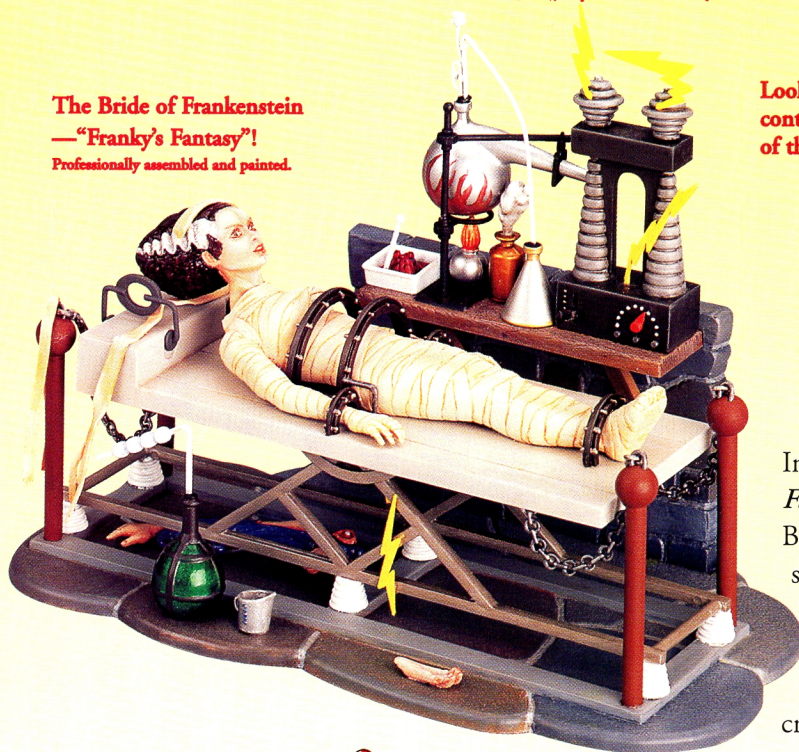
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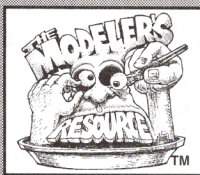


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We might not be here to receive your phone call. Please feel free to leave a message, but we would also appreciate a call back if we're not available. Unfortunately, we are not able to return all calls.

RECAST KITS

With respect to all resin and limited-run kits submitted for review: The publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

CONSUMERS

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THIS ISSUE'S COVER

REVELL'S NEWEST WHEELS FOR BATMAN!

Bob Egrini, man about town and special effects wizard, takes the latest incarnation of the Batmobile to new heights. Find out what he did in this issue, with his article beginning on page 22.



Pictured kit built/painted by Bob Egrini. Photo by Larry Di Mauro © 1997 The Modeler's Resource. All rights reserved.

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Bill "The Craftbeast" Craft, Craftbeast Designs, © 1997 The Modeler's Resource. All rights reserved.

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The last time Rudd was in these pages, he had a beautifully detailed diorama from Back to the Future. Learn how he kit bashed a model car into the *original* looking Chitty from the Ian Fleming children's book.

Look to the center of the mag for our improved color!



from the publisher

"(Re) Casting a Pall"

I know what I've said about not talking recasts in this mag, (believe me, I'm sick of hearing about them). Just so that there is no confusion with some thinking that perhaps I haven't been vocal enough

on the subject, I'm ready to make the all-encompassing statement here and now and then be done with it. For those of you who have been reading my mag for a while, I apologize because you already know where I stand.

Here is my statement on recasting: It's wrong, plain and simple. It's illegal and shouldn't be tolerated. Recasting is very much like poaching; it's illegal, but there's a market for it.

I recently heard from someone that my kit, Sitting Pretty®, has been recast and is being sold for way less than I can afford to sell it for. Then I heard from other reliable sources that it wasn't in the recast market yet. I'm not sure what the truth is but if it is being recast, that annoys me to say the least.

Now, I know the kinds of excuses that recasters use all the time. Here are a few that you've probably heard as well: "The original is out of production" or "The original is too expensive" or "I'm only making copies for my friends and me" or "It's not hurting the industry because it's only a few kits," or my personal favorite, "The manufacturer made his money on it. I'm doing a favor for those individuals who can't afford it."

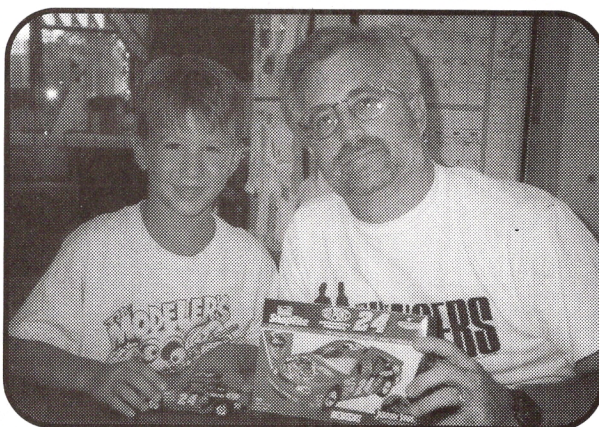
Do you want to see another kit from The Modeler's Resource? Do you want to see another kit from Dimensional Designs or Artomic Creations or Azimuth Designs or your other favorite kit manufacturer? Then we all need to collectively stop buying recasts. Too many sculptors and companies are getting ready to call it quits because of recasting. So go ahead and tell me that recasters are not hurting the industry.

Paul Ratcliff is well known by many as being a major source of recast kits. His thievery is well noted by most modelers who know anything in this industry. Apparently, there is this club of people who routinely mold up kits, pass them around to each other and sell the recasts to recoup their "investment." Paul quit his day job to do this full time and is just one of a number of friendly neighborhood recasters ready and willing to serve up the goodies. But he's only doing it for the true hobbyist...and I can fly.

For those of you who are sitting on the fence with respect to recasting, go to the trouble of making your own kit. Do the whole nine yards: hire a sculptor, get it cast up, advertise, create the box art, produce the instructions - all of it - then when you get ripped off, decide that it won't bother you ahead of time. I've heard a number of people say to me (who have produced kits), "Well, look, I've gotten my money back on my kit, if a recaster comes along and recasts it, oh well." (Usually, but not always, these people have been or are involved in some way with recasts themselves.) That's like saying, after you come home to find that your house has been broken into, "Oh well, look, I've been watching that TV for five years now. I've got my money's worth out of it. If some thief wants it, oh well." That's ludicrous and no one would say that, not even a person who could afford 12 TV sets! The bottom line is that it is still stealing and as long as we look the other way, it will continue.

So why, might you ask, am I running an article on molding in this issue of the magazine? To be honest, I had real doubts that I should. I don't want to be accused of giving fodder to recasters and I don't want recasters to learn how to better their "craft" through this magazine. However, the techniques outlined here are readily available and most recasters learn using the ol' buddy system - hands on from one person to another. Recasters don't have a problem learning how to knock off a kit. It's the legitimate kit producers who would like to know how to do it that seem stymied. I've seen articles on casting in FineScale Modeler and other publications. It's also on a number of videos, so to run one article in these pages isn't going to destroy the garage kit industry. Recasters are already doing that without my help.

Okay, I'm done with that speech. Recasting is wrong and illegal and I don't condone it. In case there has been any doubt, you now know exactly where this



Regaining the innocence. Building one of Revell's snap kits with my son, David.

magazine officially stands on the issue. But, also know that I **will not** enter into a running debate about it or continually run articles on it or letters or the like, even though my kit could very well be a victim of the recaster. The space in this magazine is far too valuable for that and there are other aspects of the industry that I want to focus on. Is that okay with you? I hope so.

The other thing I want to talk about (which in many ways does more damage than recasts) is all of the **negativity** that seems to be becoming more and more prevalent within the garage kit industry. To me, it's nothing more than office politics but it should be just as equally and vehemently snuffed out.

Surprisingly, (or not) some of it comes from those who should know better; those whose positions in the industry should compel them to set a more positive example, but aren't. Instead, they are feeding dissension into a hobby that should, by all accounts, be fun and united.

When I started this hobby-related business/publication four years ago, I determined that foremost in my mind would be a positive outlook with respect to customer service and the product itself. My actions, thoughts and decisions would be based on how I would want to be treated as a customer; what would I want to read in a magazine; how often would I want to read a magazine of this nature, etc.

We determined ahead of time that we would come out four times a year, then bump it up to six when it became opportune. We opted to provide the types of articles that modelers had been asking for but weren't often getting. We decided that when the time was right and we could afford it, we would add color pages. That has always been our 'mission statement' and long term goal.

One of the obvious ways you've seen this reflected, is in the way my writers take the time to tell you about potential problems with each kit they find. No kit is ever painted as being perfect. You've come to expect that in this magazine - the highs and lows with reference to the products and the process found here. The overall emphasis has always been on making each kit look as good as it can look, not dwelling on the negative points or areas where it might come up a bit lacking (though those areas are certainly mentioned).

When modeling becomes tedious and negative, maybe it's time to take a break until we can regain that same wide-eyed innocence that we had as children. I see that in my son, David, whenever he and I build a model together. Couple that attitude with an ability to build and paint better and you've got a winning combination. I'll take that anyday over the hypercritical attitude which is fast becoming the norm and if left unchecked, may again take the figure kit industry into a major tailspin.

I ask for your help in not purchasing recast kits and eliminating the negativity that is becoming rampant. Bite the bullet! Let's check our egos at the door and spend some time building each other up instead of tearing down. Let's all endeavor to take the high road and put an end to the problems of recasts and disrespect within an industry that should be fun and uplifting.

Fred DeJura
Founder & Executive Publisher

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Aug/Sept	May 15	1st Wk of July
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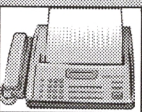
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpiece in detailed 'how-to' articles, as opposed to doing a simple review.

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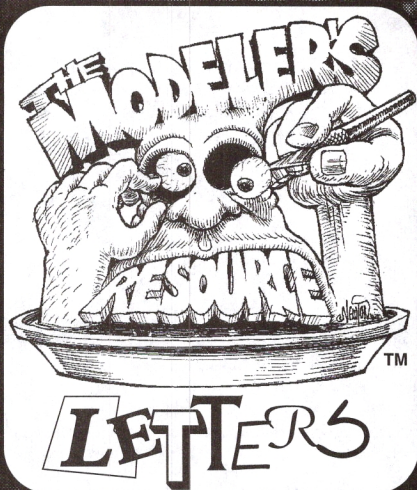
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"Comely Woman"

Modeler's Resource,

I'm new to the hobby, so I went to the "ReznHedz" model show to see what it's all about. Wow, what can I say? It was hard to keep my wallet in my pants with all the great stuff.

Stopped by your booth and picked up a couple back issues. Great magazine. I'd like to order a one year subscription, starting with the May/June issue if I could. I'd also like to order your "Girl Next Door" kit, "Sitting Pretty." Something about a comely woman in cowboy boots and hat that just gets my heart a beatin'. (Must be from all them fantasies about Dallas Cowboy Cheerleaders from my youth.)

I'm too late for the introductory price, so charge me the regular price and shipping and handling. Thank you

Fred Stork, Chicago, IL

Dear Fred,

Nice meeting you at ReznHedz. Glad you made it to the show. Yes, it can be mind boggling to see just how many models there are to choose from in the "garage kit" industry.

Thanks for your subscription and for purchasing our kit. Hope you enjoy both. Please send us a picture of the kit when you get it built and painted.

"I Applaud Your Decision"

Dear Fred,

Hi once again. I have just picked up the latest issue and once again I'm blown away by the content. A company called JAC in this country specializes in importing original Japanese anime kits and I bought an "Iria" from them. The quality was second to none, with absolutely spot on sculpting and detail. I would recommend them to your American readers.

To the magazine - your colour reproduction and paper quality just keeps getting better. Any plans yet for going to glossy paper? I hope that your circulation increases enough to justify it. I would certainly pay an increased price.

Being a fan of female figure kits, I am tempted by your "Sitting Pretty." It looks excellent. Has anyone in this country expressed an interest in distributing it or should I order direct?

I applaud both yours and Fairbanx Models' decision to run the article, if nothing else a tribute to the talent that was Jim Fawkes...take care and I look forward to the next issue.

Mark Jenkins (e-mail)

Dear Mark,

Thanks for the info on JAC. Haven't heard of them. Any additional information would be appreciated.

You'll note that we've changed our printing process and paper quality for the articles that we run in color now. We're glad to introduce it.

Puff 'N Stuff carries our model, but you can also order directly from us as well.

"Breath of Fresh Air"

Dear Modeler's Resource,

Here's a couple of tips for the readers: 1) Use cheap sandwich bags to mask off and protect finished areas of a kit from overspray while working on the rest of the kit. This also saves you from excessive Dremeling dust if you need to rework an area. 2) Fill a medium garbage bag about half-full of packing peanuts to make a very receptive cradle to hold your in-progress kits. It easily conforms to repositioning as you work and can be an arm saver on some of those heavy kits.

Now, settle an argument for me. After seeing the cartoon of "Sitting Pretty" by Terry Beatty in Issue #17 and cartoons of Silvia DeRuvo in previous issues, I gotta ask: is Silvia the inspiration and/or model for Sitting Pretty? I say yes; others say no. Who's right?

I'm really looking forward to more articles by the ladies (Cindy and Kathy); it is a welcomed breath of fresh air and makes my day!

Gary M. Morrow, Oldfort, TN

Dear Gary,

Thanks for the excellent tips! Yes, Silvia is the inspiration *and* model for Sitting Pretty. The pose for the kit was taken directly from a photo shoot Silvia did as a gift to me about a year ago. The only thing John Dennett added for the model was the bandanna. The background in the box art is the same background that is in the actual photo.

I too, am very glad to have Kathy's and Cindy's participation in this magazine. You'll be seeing more from both ladies in future issues. Also, we're happy to announce that Penny Meyer will be submitting articles that we are excited about publishing.

Take care and thanks for writing.

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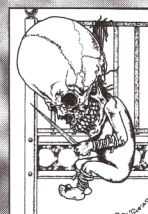
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UP AND COMING...

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Sideshow, Inc.:

The 1998 Mad Model Party will be held on May 23 & 24, at the Pasadena Convention Center. Updated show info is available on the Sideshow toll free number: 800-474-3746 or by visiting their website at: www.Sideshowinc.com. An update of what's happening with Sideshow is now possible via the Internet <http://www.Sideshowinc.com>. Current product for sale, new releases, what's coming soon, special offers, raffles and give-aways are all part of the site.

San Diego Southern California Area Military Miniature Society:

San Diego SCAMMS meets every Tuesday of the month. Meeting location is at 16003 Turtleback Rd., Rancho Bernardo (San Diego County), CA. They have a featured speaker on historical and modeling topics and show-and-tell at meetings as well as raffles and great camaraderie. Please join! Dues are \$15.00.

Southern California Historical Miniatures & Toy Soldier Exposition, October 26, 1997, 9 am until 3 pm, Al Bahr Shrine Temple, 5440 Kearny Mesa Road, San Diego, CA (behind Hampton Inn at Clairmont Mesa Blvd and Kearny Mesa Road, just off of California Route 163). "Your One Stop Hobby Expo!" Vendor Tables Available. Vendor tables @ \$40 each; Display tables @ \$40 each. After July 1, 1997, tables will be \$50 each. Multiple Table Discount available. Hobbyists and the Public are welcome! Admission: \$3 Adults; \$1 Children. Kids under 10 are free! For information, please contact: Al Fisher (619) 484-2816. E-mail: afisherjr@aol.com or Matt Wellhouser (619) 741-0863. For table sales: T.P. Schwieder (619) 258-7569.

San Diego Southern California Area Military Miniature Society Contacts: President ~ Matt Wellhouser, (760) 741-0863; Vice Pres ~ Kelvin Branom (619) 674-1988; Secretary/Treasurer/Membership ~ Ed Volz (760) 724-5778. An alternate e-mail address is: pmeyer@pharmingen.com

Fantasimonium:

An alternative celebration for fans of comics, model kits, sci-fi & horror movies and other cool stuff! Presented by Monsters & Mayhem Models and The Modeler's Resource magazine. Sunday, June 28, 1998 at Holiday Inn Hotel, Costa Mesa, CA. There will be dealer rooms, Model Contest, sponsored by Avatar Creations & Horizon Hobbies; door prizes, Artist's Alley, Autograph sessions with Brinke Stevens and others. For more information, contact, Monsters & Mayhem, PO Box 10620, Costa Mesa, CA 92627-1062, Tel/Fax: 714.751.8620 e-mail: UncCreepy@aol.com Hotel hotline: 800.221.7220 or 714.557.3000 for room reservations. Ask about the special "Fantasimonium" show rate.

Chiller Theatre:

Chiller Theatre will be taking place at the Meadowlands Hilton Hotel, October 31 - November 2, 1997. For hotel reservations, contact: 201.348.6900 and for show information, contact: Chiller Theatre, Inc., PO Box 23, Rutherford, NJ 07070 Tel: 201.457.1991

Wonderfest:

Executive West Hotel in Louisville, KY on May 8, 9 & 10, 1998. The show has expanded to include Friday Workshops. Contact John Meyer 502.845.4165.

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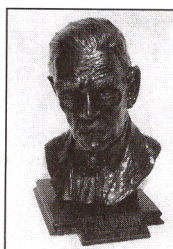
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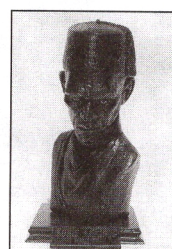
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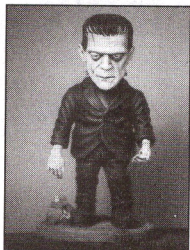
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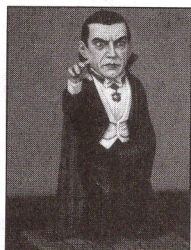
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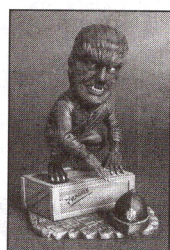
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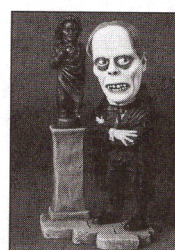
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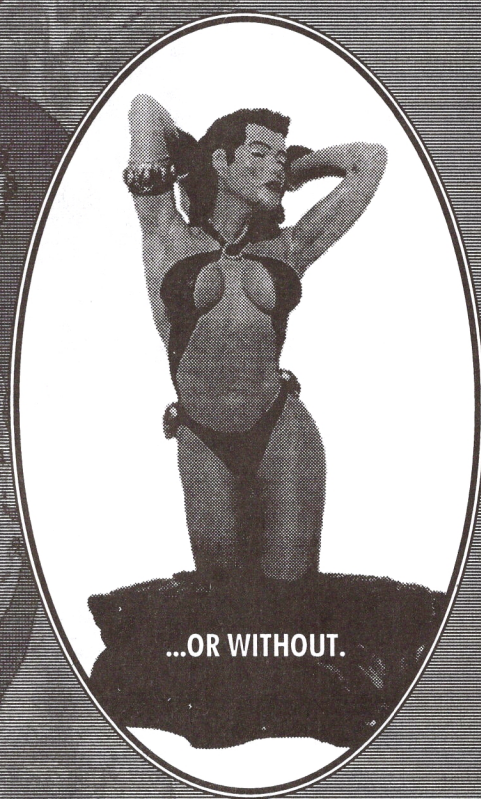
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Down the Pipeline

Movies-to-Models: What We Might See in Kit Form
by Jim Bertges



Buck Rogers is back and Disney's got him. Disney announced the acquisition of the rights to **Buck Rogers in the 25th Century** and plans to make a big budget Science Fiction adventure. Screenwriter Tony Puryear who wrote "Eraser" has been hired to script the space epic. In addition Disney has several other Science Fiction projects in the works including, **The Bicentennial Man** from a novel by Isaac Asimov, **Hardwired** which involves a murder mystery aboard a space station and **Jettisoned**, about a deadly defense satellite that attacks countries on the Earth and defends itself from attack.

We have **Vader!** Jake Lloyd, eight years old, has been selected to portray the young Anakin Skywalker in the first prequel to **Star Wars**. Lloyd starred in "Jingle All The Way" last Christmas with Arnold Schwarzenegger. Even though LucasFilm sources still deny any casting, Lloyd is reported to be joining Natalie Portman, Liam Neeson and Ewan McGregor for rehearsals in England. The film will shoot this year in London, Tunisia and Naples, Italy.

Sci-Fox 20th Century Fox prints a quarterly "magazine" devoted to their genre films. It is a full color two to six page publication that prints exclusive information and photos on upcoming Fox films and TV shows of interest for Science Fiction and Horror fans. The latest issue, Spring 1997, features photos and information of **Alien Resurrection**, **Speed 2** and the animated **Anastasia** as well as tidbits about the **Fantastic Four** and **X-Men** movies and a new animated SF film called **Ice Planet**. The best news about this publication is that it's free! You can obtain a free subscription by writing to SCI-FOX, 20th Century Fox Publicity, PO Box 900 Beverly Hills, CA 90213 or you can request a subscription by e-mail at scifox@fox.com. You will not only receive free quarterly issues of the newsletter, but you might be in line to receive some special Fox goodies as well.

LIVE Entertainment has announced a sequel to last year's **The Arrival** which starred Charlie Sheen. The creatively titled **The Second Arrival** will star Patrick Muldoon as Charlie Sheen's step brother who inherits the information that will enable him to, dare I say it, save the world. The sequel will be directed by Kevin Tenney and Charlie Sheen won't be in it anywhere.

Neil Gaiman's comic book, excuse me, graphic novel, **Death: The High Cost Of Living**, has been optioned by Warner Bros. for a feature film. Gaiman is writing the screenplay himself, basing it upon the three issue mini

series from

1993, "Death." The story deals with a girl who believes she is the incarnation of Death itself and that once every hundred years must spend one day as a human to learn the value of the lives she must claim. There is a possibility that Gaiman will direct the project himself under producers Jane Hamsher and Don Murphy who previously produced Oliver Stone's **Natural Born Killers**. Also being developed by Warners is Gaiman's **Sandman** comic series. Of course this all makes perfect sense since both comics were from DC and Warner Bros. owns that particular publisher.

Scream writer Kevin Williamson has signed to write two sequels to what has turned out to be one of the most successful horror films in recent years. To date **Scream** has taken in over \$100 million at the box-office and with that kind of success, sequels are inevitable. Plans are to have the sequels as "stand alone" stories dealing with many of the surviving members of the original story. Wes Craven, director of the first installment has signed on to direct the second which he hopes to have in theatres while the first one is still playing. About the sequel Craven says, "We'll try to do it with the same wit and irony and innovation of the first film and go it one better."

Steve Odenkerk, writer/director of "Ace Ventura: When Nature Calls" has signed to direct and write **Cowboys and Aliens** for Universal and Dreamworks. The story involves the crash of an alien ship in the old west. When both cowboys and Indians get ahold of the alien technology, they begin using it against each other, that is, until they're forced to unite against a common enemy...aliens returning to retrieve the crashed ship.

Douglas Trumbull who is best known as a special effects wizard for his work on 2001 and Close Encounters, has left his post at the Imax corporation to strike out on his own again. Trumbull, who directed the Bruce Dern film "Silent Running", will be gearing up to make feature films in the Imax format. Trumbull says he will concentrate on films with Science Fiction and Fantasy elements which will initially be of about 45 to 50 minutes in length. So far, Imax films have concentrated on documentaries, but Trumbull is ready to put some fictional flights of fancy on the giant screens. Budgets for the proposed films will be in the \$8 to \$10 million range.

Paramount and Executive Producer Rick Berman are in negotiations with Imax 3-D to produce a **Star Trek** movie in that format. It is still early in the process, but the plan calls for a 40 minute film with a \$10 million budget. There is no script or cast in place, but they plan on calling upon one of the casts from TNG, DS9



or Voyager or to use a selection of characters from each show. Of course, they could just assemble an entirely new cast. This will give Imax a "brand-name" product that will make Doug Trumbull's above mentioned efforts that much easier.

Dreamworks has bought the rights to Shirley Jackson's "The Haunting Of Hill House" as a possible feature for Steven Spielberg to direct. The story was previously filmed as **The Haunting** which is acknowledged as one of the scariest films ever that never actually showed any of the frightening elements. Robert Wise filmed the original in black and white and suggested the terrifying elements without showing anything. The new version, it is speculated, will utilize computer generated effects to give us a good scare.

Téa Leoni of TV's "The Naked Truth", is set to star in **Deep Impact**, a Paramount/DreamWorks co-production, she will be joined by Elijah Wood. Like When Worlds Collide in the fifties, **Deep Impact** concerns a comet on a collision course with the Earth and the massive efforts of mankind to save our collective behinds from the cosmic disaster.

John Carpenter's **Vampires** started shooting in June in Santa Fe New Mexico. James Woods and Sheryl Lee star in the story of a vampire hunter from the Vatican. It was adapted by Carpenter from a novel by John Steakley.

Russell Mulcahy, Director of the original "Highlander", is set to direct **Talos The Mummy** this summer. The story involves an ambitious archeologist who uncovers a sacred tomb in the Egyptian desert. He is not aware that he has discovered the resting place of Talos, an evil god bent on ruling the world. Attempting to stop the evil, he blows up the tomb and himself with it. Years later his granddaughter returns to the site to try to discover the truth. Effects will be provided by the KNB Effects Group.

A while back we mentioned **Wishmaster** which involves the unleashing of an evil, magical "djinn" on the modern world. Look for fan favorites Robert Englund (Freddy Krueger), Kane Hodder (Friday the 13th's Jason) and Tony Todd (Candyman's Candyman) to make appearances in the film which is executive produced by Wes Craven and written by Peter Atkins who wrote three of the "Hellraiser" movies. **Wishmaster** started shooting in June in Vancouver and Portland OR.

Quincy Jones' company QDE has bought the movie rights to Larry Niven's Science Fiction classic **Ringworld**. This could be a huge production, dealing with numerous alien races and intergalactic space travel. The story concerns a group of alien and human adventurers who discover a gigantic artificial planet that looks something like a huge bicycle tire spinning around its own artificial sun. The book is rich in quirky alien and human characters and has been a favorite in Science Fiction circles for years. Two other books in the Ringworld trilogy include **Ringworld Engineers** and **The Ringworld Throne**.

Michael Piller, former executive producer of Star Trek: The Next Generation and co-creator of Star Trek: Deep Space Nine, is writing the



Above: Robert Englund
Below: Lou Gossett, Jr.



script for the next movie installment in the **Star Trek** universe. No director has been signed yet, but Piller promises a "strong character arc for Captain Jean-Luc Picard," so we can count on an appearance by Patrick Stewart who has been signed for \$12 million.

Arrrrgh! It's not bad enough that the mega-selling **Goosebumps** book series spawned its own TV program, but now it's being considered for feature films as well. Don't these people know that Goosebumps is over? The time for a movie based on the kiddie horror series was about two years ago when the books were at the peak of their popularity. Speaking of scary, Polygram is developing **Barney**, the singing purple dinosaur for a feature film. It's enough to make you wonder if anybody has an original idea any more.

Production has begun on **Bram Stoker's Legend of the Mummy** in Egypt and Arizona. The film stars Lou Gossett Jr., Amy Locane and Eric Lutes and is written and directed by Jeffrey Obrow. Unless it turns out really good, this will most likely be a direct to video and late night cable movie.

As usual, there are a number of new titles that appeared in the production and pre-production charts, so we'll provide as much information as we can at this time and keep an eye on them for future developments. There's a Boston based production called **The Deadly Killer** which could just possibly be a horror entry, but you never know, that could be the title of a romance. **Time Shifters** is a

Science Fiction offering shooting in Los Angeles and in New York. **Jose Jones** and **Artifact** are listed as other new SF titles. In pre-production is, **FrightMares** which is shooting in the scariest of all Ohio cities, Cincinnati. Gale Ann Hurd, producer of The Abyss and Terminator 2 is preparing **Armageddon** for Disney. Finally there's a horror story called **The Idol** and a SF piece called **The Hunted** in preparation.

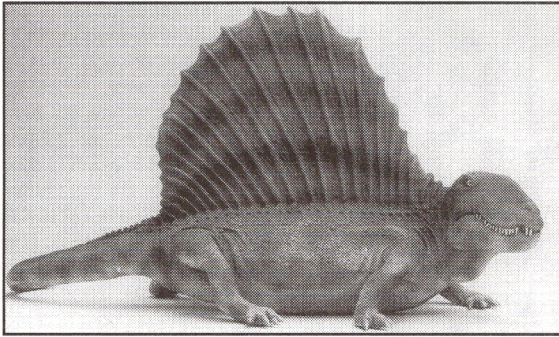
Finally, for those of you who have access to the Sci Fi Channel, there are several interesting original projects planned for the next few years. **Invasion Earth** is a six-hour BBC mini series about...you guessed it, an alien invasion of Earth planned for 1998. **This Town Has Turned To Dust** is based on a Rod Serling script for "Playhouse 90" from the fifties is a lynch mob drama set 2000 years in the future amid a conflict between aliens and humans. **Dune**, Frank Herbert's massive classic novel, gets the six-hour mini series treatment and is

planned for 1999. **Mission Genesis** is a half hour drama series in which a space crew is transporting the DNA of all living things away from a plague infested Earth. **Star Wolf**, produced by Star Trek Veteran D.C. Fontana is an hour long series about natural humans battling genetically engineered humans in space. **Mission Genesis** is scheduled for premiere in July of 1997 and **Star Wolf** for 1998.

OK, that's it for now, but I'm off to check the trades and bug the publicity departments at all the studios for the newest information available on the upcoming scary, creepy, astonishing, terrifying and otherwise fascinating projects they're working on. Watch this space we'll keep you informed.

A DINOSAUR'S MOLDING TALE

by Diane E. & Allen A. Debus



ABOVE: Hell Creek Creations' *Dimetrodon grandis*, painted and photographed by Ray Rimell, Editor of *Model Dinosaur*.

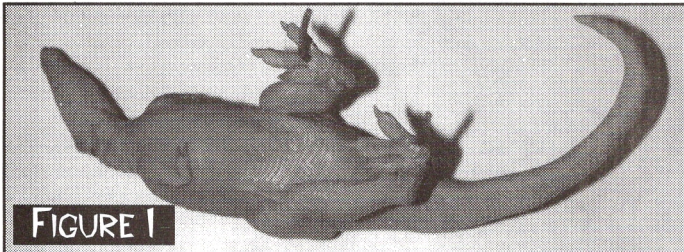


FIGURE 1: The 14 inch long *T. rex* made of Polyform Products' Super Sculpey, has two metal rods protruding from the feet. The rods enable the *T. rex* to be free standing.

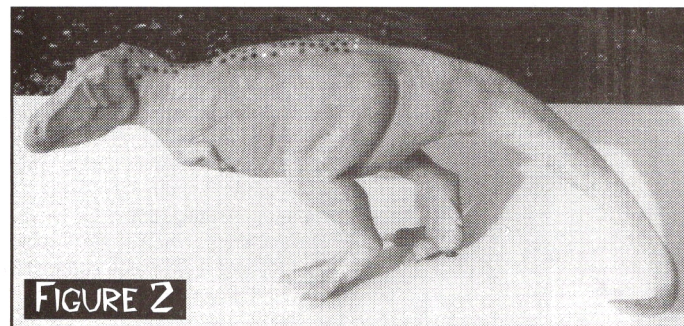


FIGURE 2: After drilling two holes for appropriate width into the clean plastic-faced particle board, our *T. rex* grins for the camera. This is his big moment!

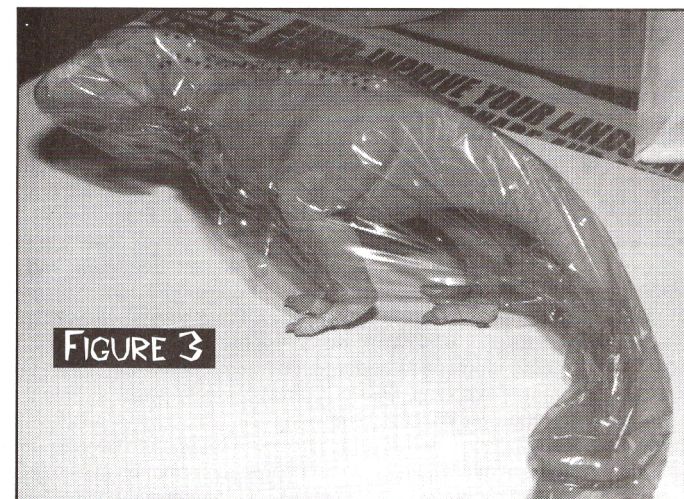


FIGURE 3: This plastic wrap will temporarily protect the *T. rex* from contact with the Polygel.

Dinosaurs persist in the human imagination and spirit even though their physical remains tantalize us in the fossilized state. Many of us must agree that one of the most spectacular ways of "bringin' em' back alive" is to reanimate dinosaurs in sculpture. But don't quit there, as others may be envious of your artistry. Mold the sculpture yourself and reproduce your dinosaurs as resin casts for others to enjoy. You'll be amazed at how lucrative the market of resin cast dinosaurs can be!

This article shall demonstrate how to mold a relatively simple sculptural design of everybody's favorite dinosaur. *T. rex*. For artists interested in learning how to enhance their dinosaur sculpting skills, we recommend obtaining a copy of *Dinosaur Sculpting: A Complete Beginners' Guide*, available from Hell Creek Creations, as mentioned in "Book Briefs", on page 75 of the September, 1996 *FineScale Modeler*.

Many individuals know how to sculpt expertly, yet haven't the foggiest notion of how to mold their pieces. We learned basic molding techniques at an informative 2 day "hands on" training course, provided by the Polytek Development Corporation at their headquarters in Easton, PA during the Fall of 1995.

Admittedly, we had been anxious to attempt molding, yet apprehensive about refining our methods given the great variety of costly products one could experiment with, and the relatively complex techniques needed to cast a detailed dinosaur sculpture. The friendly Polytek crew, (especially Angus Macaulay, and Bob LeCompte) guided us in making a mold of our *Dimetrodon grandis*, without any need for cutting the original sculpture. Pulling casts from the mold seemed like a live birthing experience (yet without the pain). One of our *Dimetrodon* casts is now exhibited in a display case situated in their lobby.

Several months later, we practiced our skills on a *Tyrannosaurus rex* sculpture made out of baked Super Sculpey. We'll show you how the mightiest of dinosaurs can be resin replicated using standard Polytek products.

Making A Mother Mold out of Polygel # 75

First, position your beast standing upright on a section of plastic faced particle board. (**Figures 1 and 2**)

Next, cover the *T. rex* with plastic foil and build a Plasticine wall or dome completely enclosing the sculpture. (**Figures 3, 4 and 5**)

After completing the Plasticine dome, carefully divide the dome by wedging in sections of aluminum metal cut with a tin snips. (**Figures 6 and 7**)

Now spray one side of the dome, including aluminum strips using a mold release lubricant, Polyease 2300. If this isn't done, the plasticine may stick to the Polygel 75 mother mold coating. Also, spray the plastic faced particle board to avoid sticking.

Mix up a batch of Polygel 75 (Parts A and B) in a clean, one gallon size, plastic mix bucket using a clean spatula. This material thickens very quickly after mixing, so be prepared to quickly lather it onto the dome side sprayed with Polyease 2300. You want to cover the entire side of the dome. (**Figures 8, 9, and 10**)

After each mix, as it cures, Polygel heats up significantly. So be careful to avoid a burn. After use, immediately wash your spatula in rubbing alcohol. Always discard old mix buckets. Remember to spray the second side of the dome with Polyease 2300 after removing the aluminum strips. Then repeat the steps to coat the second side of the dome using Polygel 75. Polytek materials should only be sprayed, mixed, or allowed to cure in a well ventilated area.

Transition - Preparation of the T. rex for Molding

After the sturdy Polygel mother mold shell has cured and hardened, without opening or moving the shell, first use a hand

drill to anchor it into the underlying plastic faced particle board and through the "lip" margin. (Figure 11)

Next, remove the mother mold, remove the Plasticine dome, and uncover the plastic sheet from the dinosaur. Now build up a Plasticine "bed" covering all of the dinosaur's underlying and inner surfaces. The (top) exposed surface of the sculpture will form the top half of a two piece silicone mold. (Figures 12 and 13)

Making a Two Piece Silicone Mold

We used Polytek's PolySil 71-10 silicone based mold rubber, which cures fully in 24 hours only after mixing Parts A and B. First, the mother mold is fastened down into its former position using screws bolted together. Mold rubber is mixed and poured into the shell. (Figures 14 and 15)

Don't worry if you misjudge on the quantity needed to fill the interior of the mother mold on the first pour. Provided you avoid spraying Polyase 2300 into the cured PolySil 71-10 surface, subsequent pours will bond perfectly as they cure. Call Polytek for estimates of correct quantities needed for your project before purchasing. Reduce the required mold volume by laying your plasticine dome closer to the dinosaur's body lines. (Figures 4 and 5) This way, less silicone rubber is needed to fill the interior of the mother mold shell.

After a 24 hour curing time, unscrew the mother mold from the plastic faced particle board, and invert it. Fit it snugly into a sturdy corrugated box so that it is upright and level. Remove the plasticine bed and spray the mold cavity with Polyase 2300. (Figure 16)

Now, with the mother mold shell stabilized in an "upside down" position, fill the mold cavity using a fresh mix of PolySil 71-10. You should have two or three plasticine plugs protruding from the top of the second pour, serving as air vents later while casting. Twenty-four hours later, peel the pink PolySil mother mold away from the mother mold after removing the bolts. Don't worry, as the mother mold and dinosaur pink molds will not bond.

Remove the "plugs", and separate the second poured mold piece from the first piece. Now remove your original dinosaur from the first piece. When casting (using Polytek 15-3X Liquid Plastic, Parts A and B) you can fill the mold cavity by pouring through the foot holes and air vents. (Figure 17)

Now you are ready to mix resin and begin casting! (We've had success using 15-3X, but Polytek has a wide variety of resins to choose from.) Molding more complex designs may require cutting of the original piece, molding each piece separately. Such resin casts can be sold in "model kit" form. However, we prefer to assemble ours, mounting the T. rex over a resin base on which the winged Pteranodon has been engraved. This assembly is sold on a stained wooden base. (Figures 18 and 19)

Here the plasticine bed, as shown in Figure 13, has been removed. Polyase 2300 must be sprayed into the cavity, or else, the second pour will bond to the first piece, and your dinosaur will be "entombed" inside the silicone. Notice the Plasticine "plug" resting on the mother shell margin. Several plugs should be attached to the sculpture's surface (i.e. tip of tail, on the chin and along belly), so that air can be properly vented later when resin is poured into the empty mold. Incidentally, our finished T.rex sculpture sells for \$69.00. Write us for details.

Don't Stop Now! Turn the page for more of "A Dinosaur's Molding Tale" by Diane E. & Allen A. Debus

FIGURE 7: The aluminum strips now roughly divide the Plasticine dome into two separate sections. These strips will further separate the two coatings of Polygel 75 after it is applied to each "side" of the dome.

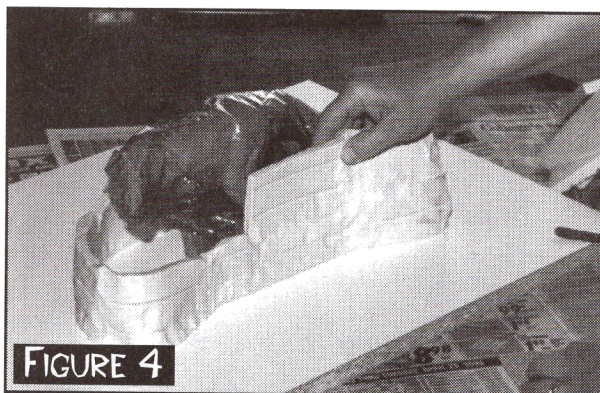


FIGURE 4

FIGURE 4: Carefully build up a "brick layering" of plasticine surrounding the model. The Plasticine should not physically touch the model.

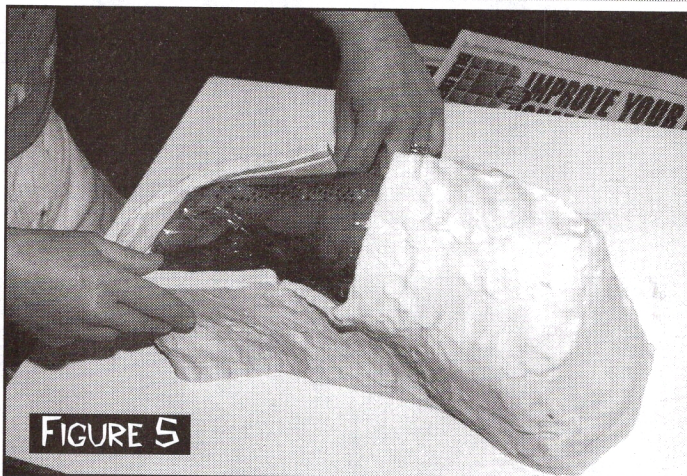


FIGURE 5

FIGURE 5: You even need to completely cover the top of the sculpture. Here, Diane is nearly halfway through with the Plasticine "roof."

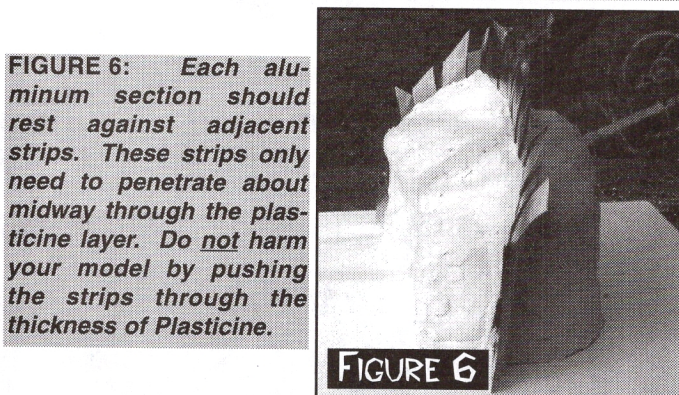


FIGURE 6

FIGURE 6: Each aluminum section should rest against adjacent strips. These strips only need to penetrate about midway through the plasticine layer. Do not harm your model by pushing the strips through the thickness of Plasticine.



FIGURE 7



FIGURE 8

FIGURE 8: Mix up Parts A and B of the Polygel 75

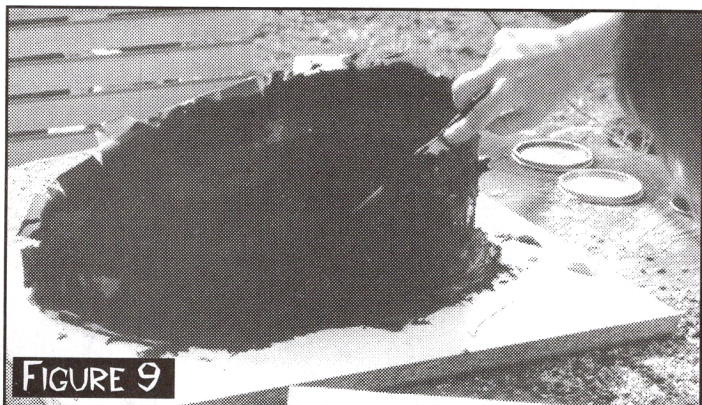


FIGURE 9

FIGURE 9: Lathering on Polygel 75 using a spatula. Be sure to leave a margin of Polygel on the particle board around the Plasticine perimeter.



FIGURE 10

FIGURE 10: After the Polygel 75 sets on one side, the aluminum strips can be removed. Next, repeat the performance on the uncoated side. Notice the Plasticine "plug" at center of dome, through which silicone mold rubber will eventually be poured. Also, notice the Polygel 75 "lip" along the top margin of the Plasticine dome.



FIGURE 11

FIGURE 11: To maintain the relative positions of sculpture and mother model shell, fasten the mother mold into the plastic faced particle board using a hand drill and screws through the mother mold perimeter. Then bolt the two halves of the mother mold together before moving or opening the shell.

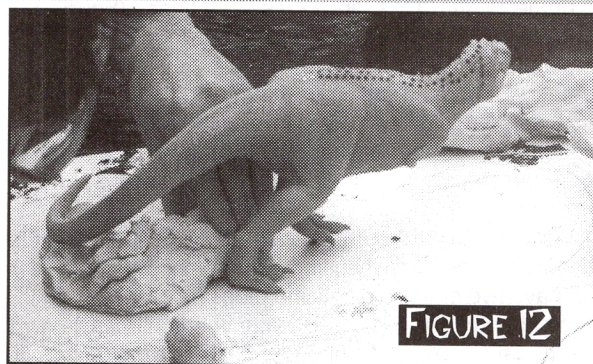


FIGURE 12

FIGURE 12: The Plasticine dome has been removed from the interior of the mother mold shell. Here, the Plasticine is now recycled into forming a bed underlying the dinosaur. The shape to this bed will determine the shape of the second half of the two piece silicone mold. Note that T. rex is situated in the identical space as shown in Figure 2.



FIGURE 13

FIGURE 13: T. rex has been put to "bed." Use a sculpting tool to smooth the curve of contact between sculpture and Plasticine, so that the two pieces of silicone mold will fit together along a smooth seam line. Also, note along the lower half of bed (especially near tail). These surfaces will allow second half of mold to fit more securely to the first half.

To purchase your copy of *Dinosaur Sculpting: A Complete Beginner's Guide*, send check or money order (made payable to Allen Debus):

Hell Creek Creations

1208 Nashua Lane • Bartlett • IL • 60103

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Price: \$21.95 (domestic) or \$24.95 (foreign)

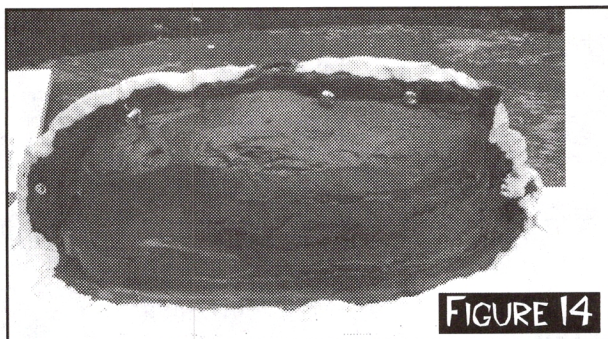


FIGURE 14

FIGURE 14: The mother mold is reattached to its former position on the particle board, covering the T. rex resting on the Plasticine bed. To avoid leakage of mold rubber through the mother mold, seal the bolted seam line, and the mother mold margin as well, using Plasticine.

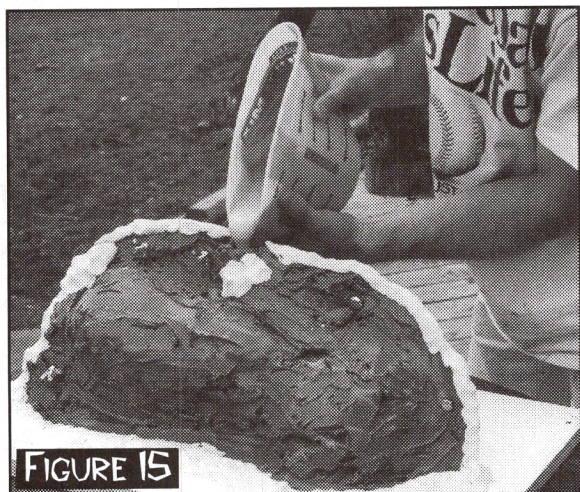


FIGURE 15

FIGURE 15: After mixing the mold rubber according to Polytek's instructions, pour into the mother mold opening (formerly indicated by the Plasticine plug as shown in Figure 9). Fill the interior of the shell entirely with mold rubber.

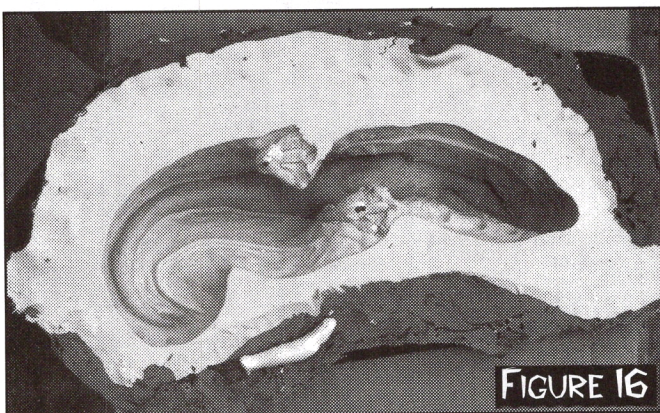


FIGURE 16

FIGURE 16: Here the Plasticine bed, as shown in Figure 13, has been removed. Polyase 2300 must be sprayed into the cavity, or else the second pour will bond to the first piece, and your dinosaur will be 'entombed' inside the silicone. Notice the Plasticine "plug" resting on the mother shell margin. Several plugs should be attached to the sculpture's surface (i.e. tip of tail, on the chin and along belly, so that air can be properly vented later when resin is poured into the empty mold).

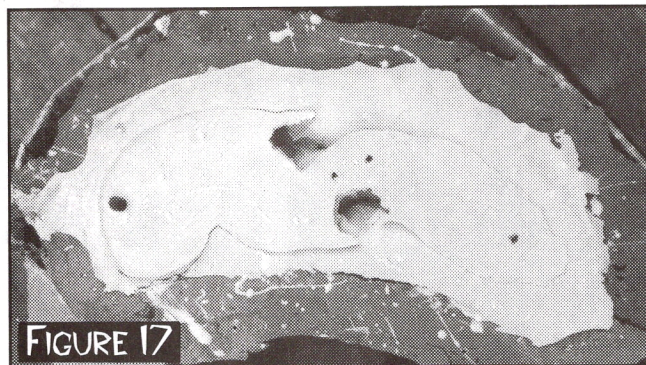


FIGURE 17

FIGURE 17: "Bottom" of two piece mold, with T. rex removed, showing foot holes and air vents used for pouring resin. The vent at lower right connects to the end of the T. rex's tail.



FIGURE 18

FIGURE 18: Voila! The finished product!



FIGURE 19

FIGURE 19: Although instructions were not described in the article, here is the mold for our resin base in which the outline of a winged Pterosaur is visible.

Materials

Plasticine Clay • Polygel 75* • plastic faced particle boardhand drill • aluminum metal • Polyase 2300* • mix buckets and spatula
rubbing alcohol • PolySil 71-10* • 15-3X resin*
(*available through Polytek)

Publications

Dinosaur Sculpting: A Complete Beginner's Guide, by Allen A. Debus, Bob Morales and Diane Debus, (1995, Hell Creek Creations) available through Hell Creek Creations, 1208 Nashua Lane, Bartlett, IL 60103 Tel: 630.289.7018

Moldmaking & Casting Methods and Materials: Manual & Catalog, (Polytek, 1996), available from Polytek Development Corporation, 55 Hilton Street, Easton, PA 18042, Tel: 610.559.8620

Dinosaur Country, a dino-zine for dedicated dinophiles, dinosaur sculptors and hobbyists, available through Hell Creek Creations at above address.

The Prehistoric Times, another dino-zine tailored for dinosaur aficionados, available through Mike Fredericks, 145 Bayline Circle, Folsom, CA 95630

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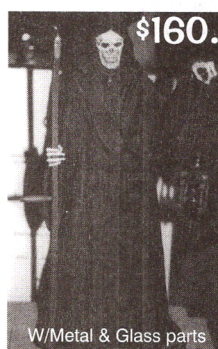
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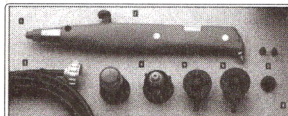
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Chronos The Grim Reaper
1:6 sc Resin Kit



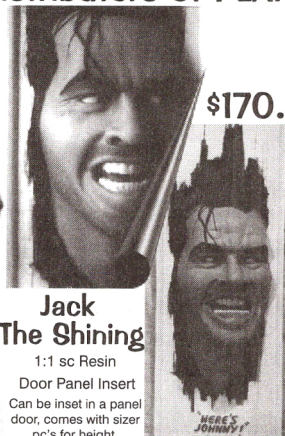
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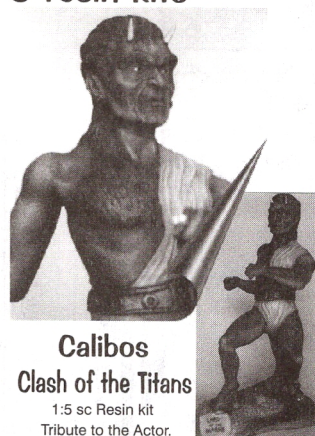
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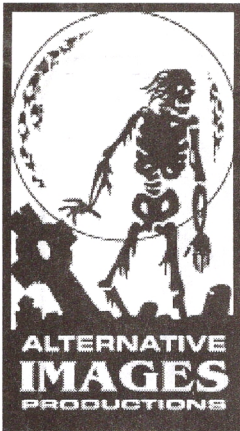


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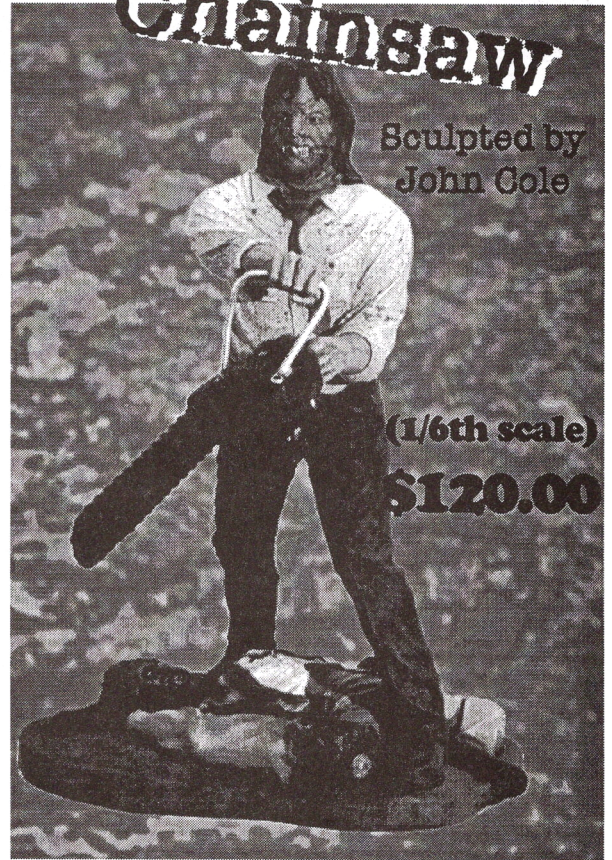
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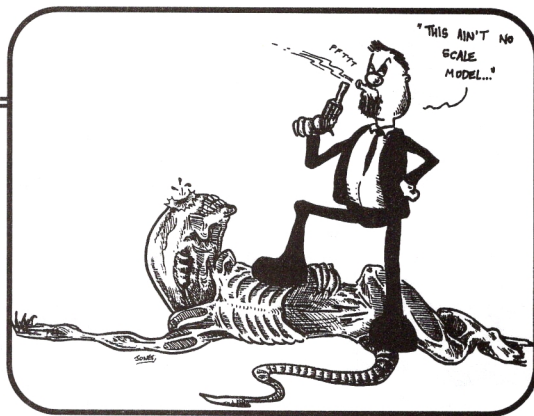
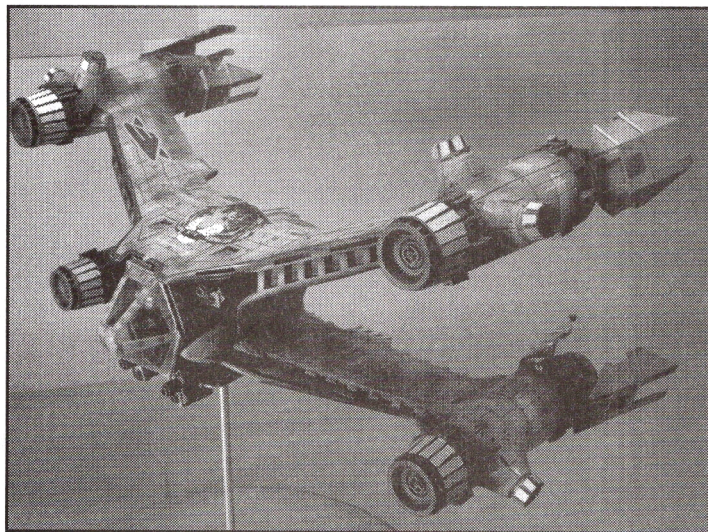
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Across the Pond

with Andrew "Mad Dog" Hall



In the words of a famous English song, "Have You Missed Me, While I Was Away?" Okay, so you didn't know I had been anyplace. Well, in the interests of modeling news (if you swallow this, you'll bung anything down your throat), I have been checking out model shops in Barcelona while on my hols to Spain. I must have been in the wrong places for the only kits we would be interested in were the usual Star Wars craft due to the film's re-release. I did find some fantastically detailed historical warriors in a back street in Gerona but that's another story. What, me looking at those white metal, three inch tall figures...damn, there goes my street cred... but my little Resin-Hounds it leads me onto a range of new white metal kits being produced here by Ian Merchant under the **Imar** banner.

It makes a change to talk about any other scale than 1:6 (and it's a pleasure too) with Ian's multi-part figures. Each figure is 1:32 scale thus proving themselves to be a real test for the painter. Is that a challenge? Anyhow, to date **Imar** have ten kits to their name, the latest two being an **Ash** with shotgun and chainsaw plus a rendition of **Xena**, the bird with the big pecs. Ian's **Snake** figure is a joy to behold. It comes as three parts with base plus detailed distraction sheet. Being a big fan of the original movie, I was pleasantly surprised to find that on a figure so small, all of the detail is in evidence. **Jason** is a sword holding Greek hero that would not look amiss when set against the **Hydra** figure. **Doc Smith** and **Robot** speak for themselves and we have **Max**, warrior of the waste lands. These kits are all affordable at approximately £8.00 each and should make a nice change from doing huge shelf-filling kits. He also produces three kits from a well known TV show...see if you can work out who - the suit - the haircut - and the biscuit. Want to know more? Yes, you do. You know you do. You can contact Ian at: **Imar Models, 2 Marylands Green, Chislehampton, Oxford, OX44 7XD England**. International money orders, etc., payable to Ian Marchant, or if you want more details, please include a couple of International Reply Coupons (IRCs). Prices quoted are in Pounds Sterling, okay?

A while back, we showed you Sandy Campbell's **T-800** bust. This issue, a new kit and an old one sculpted by Sandy. The old kit he did for **Phoenix Models** (Tel: 01424 223021) and was a 1:6 scale **Conan** in 8 resin parts, costing approximately £50.00. The new kit is his rendition of **Picard** from *Star Trek*. This is from his own company, **Out of Hand**. It's a one part item (handy if you don't like glue) with a limited run of 500 and will set you back £40.00. If interested, you can contact Sandy at: **Out of Hand, 97 St. Margaret Avenue, Dalry, Ayrshire, KA24 4BE, Scotland**.

I hope regulars enjoyed the last "Pond" article with its build-up rather than "let's look at this...then look at that" sort of format? Well, we showed you **Morbid Models'**, that's Lee Ames to you, **Staked Vampire**. Lee has a new kit out that had me wetting myself in anticipation. **Astronaut and Egg** is his latest 1:6 scale masterpiece. The kit comes as eight parts including a two part base, assembly guide and signed and numbered certificate. The UK price is £60.00 including P&P which sounds like a bargain to me. Feel the need to expand your Alien Collection? I know I do. You can contact Lee at: **Morbid Models, 122 Drayton Road, Norwich, Norfolk, NR3 2DL, England** or use his web site www.morbid-models.albatorcross.co.uk And do, as with all those mentioned, remember to mention where you saw them being plugged.

And so, to our main feature, the splendid **Star Fury** sculpted by Mike Barnes of **Foundation Models**. I will point out that these are built to order by Mike, okay? The ship has over 45 parts, having seen the various bits I was blown away by the quality and the detail. It's got a wingspan of over 13 inches and is (guess time) 1:42 scale. There is even a choice of four 'nose art' decals to choose from. Beyond doubt, this is *the best cast UK produced hardware item I have ever seen*. Pointless me ranting about it. Look at the pictures. Built to order, **B5**, head honcho MJS saw these at a **B5** Convention and was amazed at the workmanship and quality. If you are a **B5** fan



and wish to add one to your collection, then you can contact Mike direct, but do be aware that these cost approximately £170 built up. **Mike Barnes, 22 Hawthorne Ave, Barnwood, Gloucester, GL4 4QA United Kingdom.**

I recently got my paws on a **Chig Fighter**, produced by **Spaceman**. It's a ten part resin kit with an overall length of eight inches, £24.00 from **Frontier Models** (01322 441500 or <http://www.mistral.co.uk/frontier>). There is a lot of work needed to get it looking right, but with so little space; A & B stuff out there would be worth having. We should be looking at the other Space kits within this organ very soon. I should add that issue 22 of Greg Martin's Australian publication *Science Fiction Modeller* has the second part of a really 'neat' article on Space props featuring the full size Hammerhead. More details can be sought from: **SFM, 15 Bovey Street, North Mackay, Queensland, Australia 4740.**

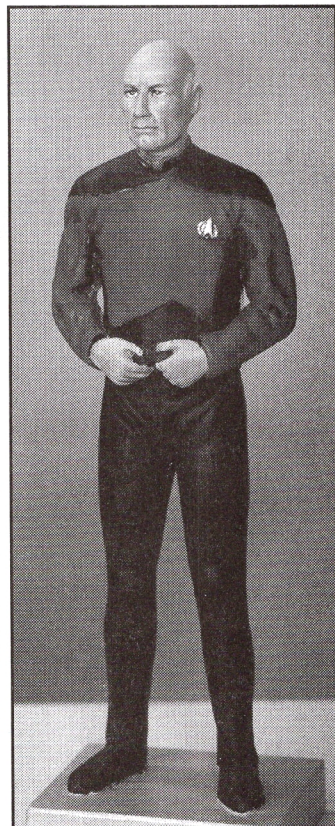
I should soon have details of an affordable 1:1 scale Jedi Master kit, exclusive for you, the demanding model kit builder. And should you be wondering who I am (I do sometimes), I'm the chap who runs (for want of a better word) the **Film & TV Model Club**, address at the rear of this magazine. Fred lets me pass on word of Euro Models...well, I try to but to be blunt, Euro

kit producers tend to keep their heads down so, if you are a Euro Producer, then feel free to contact me with the details of your kit(s), couple of photos etc and let the world know what you are doing. Quick note: November 1st marks the fifth birthday of the FTVMC and I would like to thank members and modeling chums from around the world for your input over the years. To mark the event, we are having a model show/get together in York and a full report will be featured within these very pages...

Finally, sidetracking the issues of the model world, it's time to bid you a fond farewell and being almost Halloween, should remind you to take care! Watch out for those nasty, evil "Ghosties and Ghoulies." I don't mind being grabbed by the "Ghosties" but I don't want to be grabbed by the "Ghoulies."

May Your Glue Tube Never Harden,

**Andrew "Mad Dog" Hall
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172 High Hope Street
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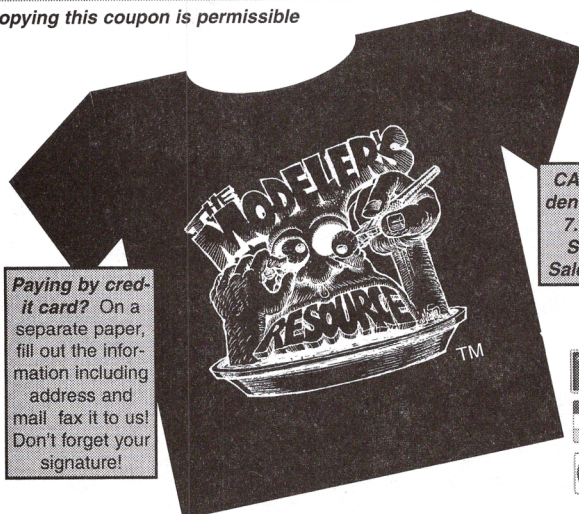


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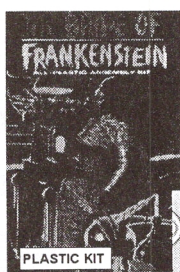
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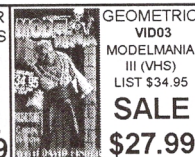
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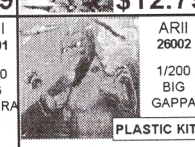
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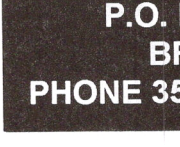
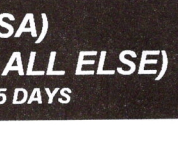
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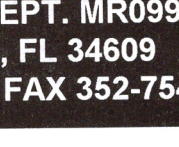
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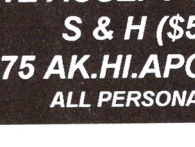
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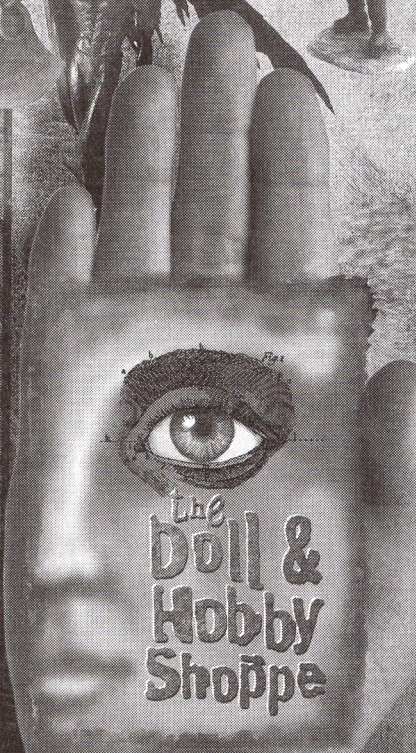
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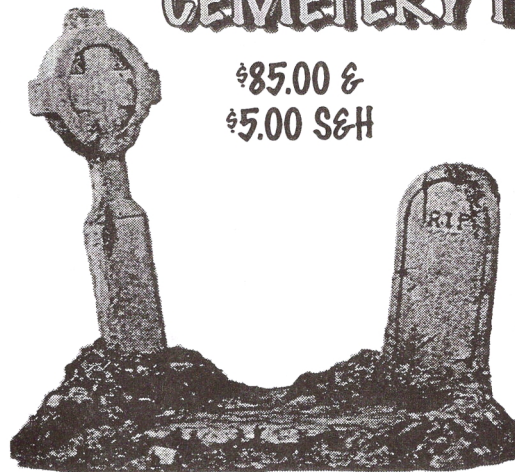
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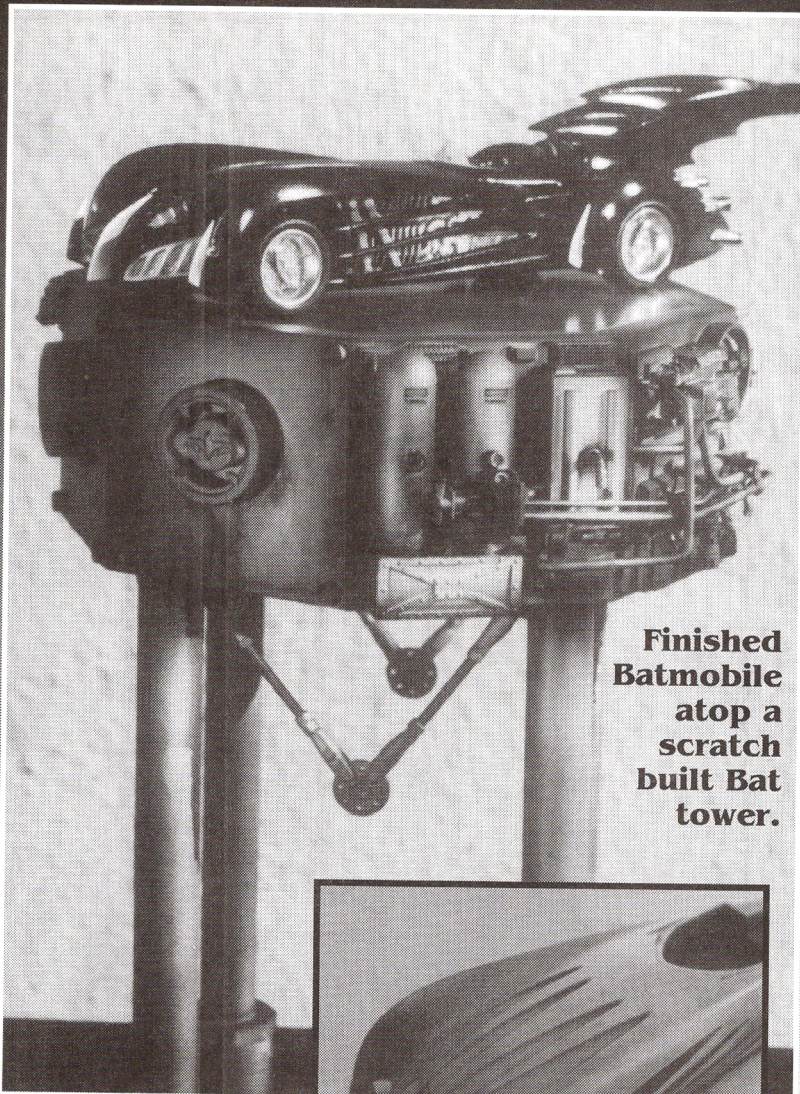
WHEELS OF THE DARK KNIGHT

BY BOB EGRINI

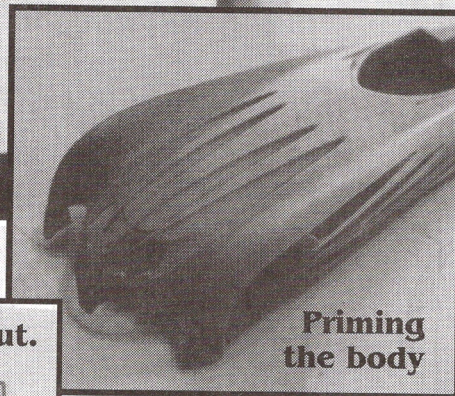
Photos by
Larry Di Mauro
& Bill Craft

Once again the newly designed Batmobile™ from Warner Bros.' *Batman and Robin*™ shows automotive craftsmanship at its finest. To bring this work of art out of the Batcave and into model kit form, Revell-Monogram was called in for the task.

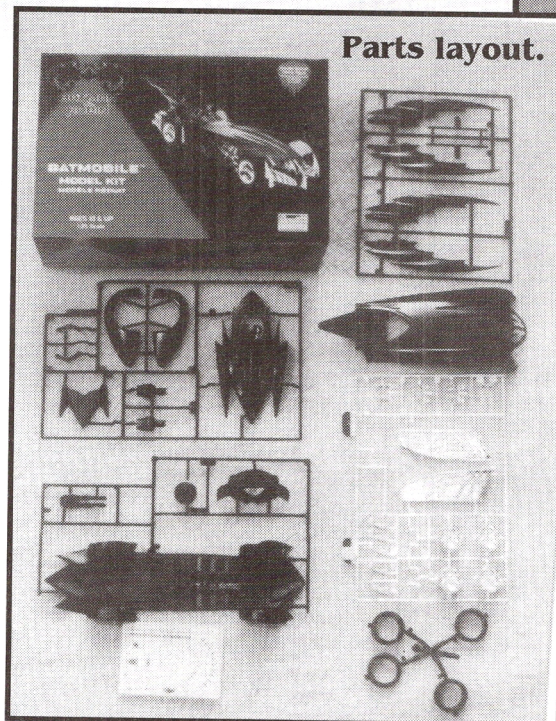
As always, before the work was to begin, parts were washed in soap and water. Since this is a piece with smooth body lines and detail, a heavier primer (VHT) was used on all sections to be painted. A relieving aspect about this kit (which we will all find pleasing) is that minimal work was needed to fill a small seam where the two wing halves were glued together. Dr. Micro Tools' RED putty seemed to work very well for this application. To get things rolling, I based out the body, chassy, wings and fenders in Golden's water based Carbon Black. The first coat was lightly applied with the second and third being a bit heavier. This was done in order to bring a nice, thick, layered effect to the surface. After an hour of dry time, I was ready to proceed. If you have ever worked with a smooth black finish you know the "horrors of fingerprints". Therefore, on my left hand I wore a white cotton glove, giving me the freedom to hold the parts thus leaving the finish free of prints.



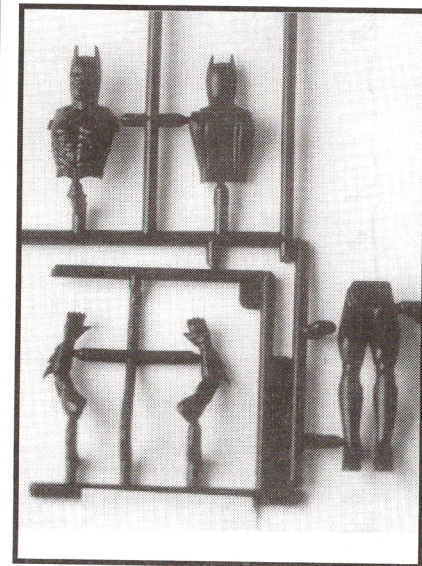
**Finished
Batmobile
atop a
scratch
built Bat
tower.**



**Priming
the body**



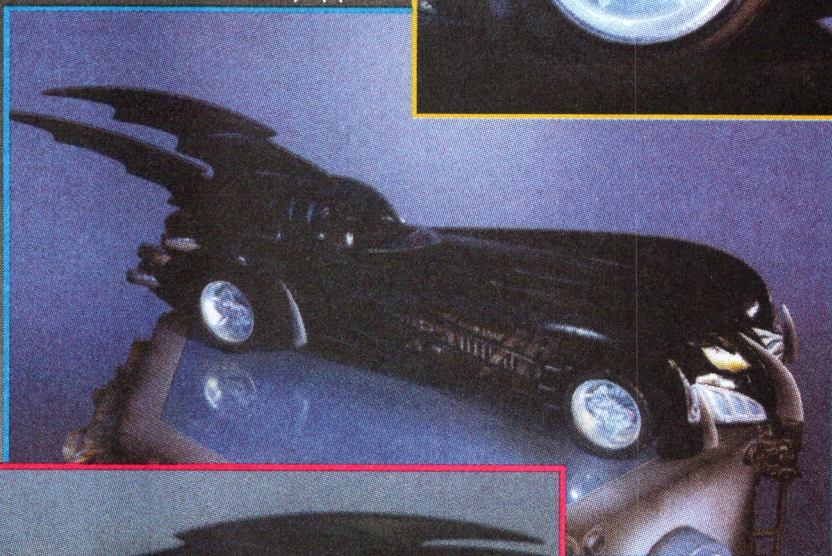
Parts layout.



**Part layout for the
Batman figure**

The next step was to simulate the blue neon light that illuminates the recessed sections of the hood. I masked off the high areas with 3M Scotch brand tape #218 to prevent overspray on the areas not intended to receive the next color. I first airbrushed the narrowest portion of the hood, following down to the broadest point where I let the color feather through at the ends. For the illuminated sections, I mixed Golden's Ultra Marine Blue, Titanium White, Metallic Silver, and Transparent Extender.

Keeping in mind the live action car from the movie comes equipped with neon lights behind each wheel, the four wheels in the kit received the same paint application as the hood. Make sure your paint is allowed to lightly feather over each wheel and that the hardest tone is at the core. This will give the illusion of light shining through the centers. Next, with my trusty Winsor and Newton #1 brush, I laid in Testor's Silver Chrome Trim over the front grill, turbine and bumpers. The ribbed area between the wings and the centers of the grill received a nice blend of Golden's Ultra Marine Blue and Metallic Silver.



Views of the newest Batmobile.

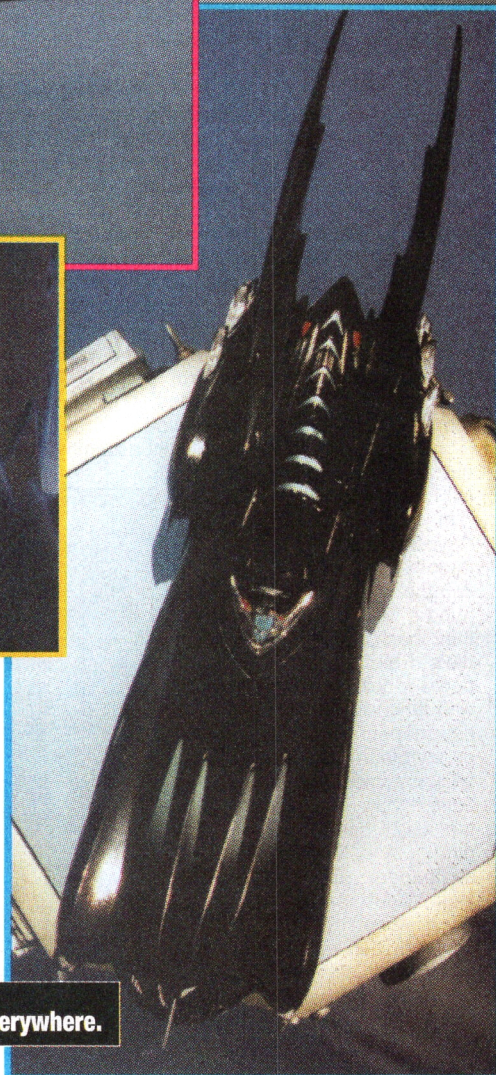


The steering wheel was painted black and the Bat insignia in the center was dry brushed with Testor's Silver Chrome Trim. After the cock pit decals are applied, you are ready for assembly.

All 48 parts are engineered to fit together pretty easily with the exception of the three parts that make up the front of the car. I recommend test fitting the bumpers and headlights before gluing, to assure a proper fit. So, now you are ready to move on to the final coat. For a true gloss finish, I chose Dupont Clear which is lacquer based. Three coats were laid down with an Iwata RG2 and flat spray attachment. After two hours to set, bumpers, headlights, taillights, windshield and exhaust pipes were added, making for one impressive show car.

As I mentioned earlier, this kit also comes equipped with the main member of the Dynamic Duo™--should you decide to place him in your car's interior.

In closing, I would like to say the Batmobile had plenty of good artistic challenges. I hope you will find it equally rewarding. Have fun!



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Gremlin on the Loose!

Kit Reviews by
Larry & Leann Brackney

The Spring show season has come to a close, and according to my pocket book, it wasn't a moment too soon! This year, the choices for new kits were even tougher to make with no less than four major opportunities for producers to offer their latest products. In this column, we'll be taking a look at three new pieces available for your consideration, so let's hop right into the fray!

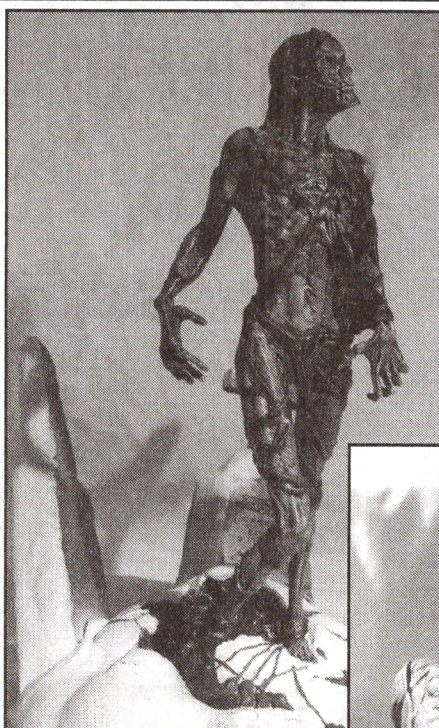
Sideshow exploded at this year's Mad Model Party with a huge collection of affordable vinyl kits. Diversification seems to be their theme, as they begin tapping into a wide range of subject matter. From last issue's excellent Gallow's kit to Kelly Freas' fantastic "God of Robots," there seems to be something for everyone! Bernie Wrightson fans have a lot to look forward to as well, with his macabre "Anguish" kit and the subject of this review, "I'm Back," a classic, 1:6 scale, Wrightson zombie.

Mat Falls does the sculpting honors, recycling bits and pieces from his previous resin release for Sideshow, "Bury Christmas." In many ways, I prefer "I'm Back" to that earlier work. After all, a whole zombie is better than a half a rotting zombie any day, right? Combine that with a nice vinyl reproduction, to lower the cost, and you have an attractive package.

"I'm Back" ships in 11 vinyl parts along with two white metal hands. Detailed assembly instructions and a painting guide by Tom Gilliland will have neophytes raising the dead in no time. A nice color photo on the front of the package should be suitably inspiring for those having a tough time visualizing that "spoiled fleshy look," that all the zombies will be sporting this Fall.

Assembly is straightforward with the exception of a vinyl section on the zombies' back that requires some care to affix and seam properly. I'm an avid fan of the "heat and stitch" method for stubborn vinyl parts that don't seem to fit just right. Essentially, you trim the parts as usual, then heat them with a hair dryer prior to final assembly. Apply a bit of your favorite glue to a segment of one of the warm parts, then press it in place. The warm parts should conform nicely. Work your way around the parts, gluing and reheating as needed. The finished sections will fit nicely, requiring minimal, if any, putty work.

While we're on the topic of kit assembly, it's probably worth pointing out an area that should NOT be skimmed on with "I'm Back," stuffing. Anyone skipping this important step on the zombie has effectively hung a "kick me" sign on their back, as the zombie's frail anatomy will begin to lean and buckle with time. Use shredded newspaper, cotton balls, or styrofoam peanuts to pack the upper body sections tightly. To reinforce the lower body, try running a length of coathanger wire up the legs. I further strengthened mine by pouring some casting resin down around the wire, but five minute epoxy will work just as well. The hollow



cemetery base should be filled with casting resin or another sturdy material like Bondo to bolster it up and give you something hard to plug the coat hanger wire into. Properly assembled, the zombie will stand the test of time, and have the feel of a nice, solid, resin sculpture.

After that brief detour for "vinyl assembly 101," let's get back to the kit itself. As mentioned, with repeated use of a hair dryer to warm parts, the zombie assembled cleanly. Some minor putty work was needed around the hands and knees to blend parts

together. Some putty was also applied to sections of the zombies back to smooth some ragged surface texturing, perhaps an artifact of Sideshow's casting process. Sculpting for the piece is right on the mark. This IS a Wrightson zombie. The rickety stance, rotting skin textures, and tattered clothing are all Wrightson trademarks, and Falls has captured them very well.

Painting kits like this is what I really live for. There's really no wrong way to do it, and you can go berserk with any scheme that comes to mind. Recently deceased with dry, withered flesh? How about pale shades of blue? A mottled fish belly white? They'd all look great! I like my zombies "ripe," and I was inspired by a piece of broiled eel that I recently ate at a sushi bar, so...

I began by airbrushing basic fleshtones onto the zombie. As Tom suggests in the instructions, the paler, the better. I followed by airbrushing blush shades tinged with purples and blues into the recesses and lightly over the raised areas where I want bruising. Once a basic flesh treatment has been applied, I sealed the paint with Krylon matte sealer to protect it. Next, I followed up with a coat of oil-based stain. (I used Bon Artiste's "Fruitwood.") I let the stain sit on the kit for a half hour or so, then carefully wiped it off with a towel. The stain settles down in the nooks and crannies, and really pops out the surface detail.

Now it's time to really go to work on skin coloring. Recently, I've been experimenting more and more with acrylic inks, very thin, transparent pigments, that can be brushed, airbrushed, or used in a technical pen. I'm quite fond of the "FW acrylic inks" produced by Daler-Rowney.

Winsor-Newton lacquer-based inks are also great, but I find the acrylic inks a bit more compatible with the paints I use. In the case of the zombie, I applied FW antelope brown and sepia in washes over the skin. Darker shades were worked into the recesses, while thin coats over raised areas "warm up" the basic fleshtones. Mix in a bit of FW "purple lake" and you've got a great pigment to shade bruised areas.

"I'm Back" was a lot of fun to build and paint. Falls has done a great job capturing the classic "Wrightson zombie." It's no secret that large parts of the "Bury Christmas" kit were recycled to produce "I'm Back," but I suspect the only people who will care will be folks who bought that earlier resin piece.



For the rest of us, Sideshow's given us a chance to dig up another zombie for \$70.

Amidst all the predators, aliens, half-naked women, and the like, kits from companies like Posthumous, Diceman, and Python are a breath of fresh air. Models featuring characters from music, classic movies, and television may not seem as glitzy as a kit depicting a nude, female, mutant carving up a flaming crocodile with a chainsaw, but they have great appeal for those who grew up building Aurora kits. Al Reboiro seems to be at the forefront of this trend. Whether it's one of his sculptures being produced by another company or his own, Python Press, Reboiro seems very interested in "doing his own thing," and his recent James Bond kit is no exception.

Python's Bond is a 1:8 scale resin kit depicting a classy scene from the Thunderball promotional poster, Sean Connery aloft wearing a jetpack with gun at the ready. Composition is everything in this kit. The figure is literally suspended over the stylized film reel base on a pair of flames, which erupt from the pack. An oversized nameplate recreates the classic gun barrel graphic that prefaces each film.

The kit is composed of 15 white resin parts, some lengths of wire for detailing the jetpack, two wooden dowels meant to support the kit, and a loop of celluloid to detail the base. A fair amount of time was spent cleaning and prepping the parts for assembly. Several pieces contained airbubbles, pinholes, and fingerprints which had to be filled and sanded. Assembly of the main body sections was straightforward, with puttywork required at the waist and sleeves.

Assembly of the backpack is probably the trickiest and most critical part of the entire process. Reboiro acknowledges this by including a simple instruction sheet to help in the process. Since the entire weight of the kit is carried by fairly thin parts, careful drilling and extensive pinning is a good idea. Leann chose to replace the wooden dowels with steel rod for added strength, drilling an inch and a half up into the exhaust pipes. Rather than pinning the backpack segments straight into the neck, as shown in the instructions, she opted to drill at a steeper angle into the back. The pin dropped down through the exhaust manifold, through the backpack plate, and into Bond's back. The pin was just noticeable, and was entirely concealed by a thin strip of putty that blended the backpack plate and back together.

As an additional precaution, the hollow cast film reel base was filled with bondo to weight it down a bit more. This gives the steel rod something solid to socket into for final gluing, and reduces the chance of the slightly top-heavy kit falling over. The finished assembly flexes slightly, but is strong enough to support the figure's weight without any trouble. As an alternative, the kit could be assembled to hang from the ceiling, reducing the assembly effort dramatically.

Sculpting detail is fair, with a good likeness to Connery. Some facial details, like worry lines and wrinkles, are blocked in a bit coarsely, but were softened with a bit of putty work. Likewise, vein detailing on the back of Connery's gun hand was a bit coarse and required sanding down. Detailing in the clothing and backpack are on target with the original poster artwork.

Painting on Bond is clear cut, with black and charcoal providing the basecoat and shading colors for the tuxedo. I chose to paint the jetpack tanks red to add a bit of contrast to the tux and metal piping. The flame plumes were airbrushed in shades of yellow fading to orange and finally red at the base.

Reboiro has quite possibly chosen the coolest and most unique pose to place this classic film character in. That alone should be sufficient to make Bond fans sit up and take notice. I chalk this one up as a "builder's kit," given the care that should be taken to properly prep and assemble it. The kit retails for \$100 and should make a pleasing display piece for those who are willing to invest the time and effort.

Last up for this issue is **Soldat's** latest contribution to the popular scream queen genre, **Debbie Rochon**. Joe Laudati continues to refine his craft, turning out a wonderful 1:6 scale composition that will likely gar-



ner Ms. Rochon new garage kit building fans. This kit features Rochon holding a candelabra, and beckoning to the viewer as she prepares to climb a spiral staircase, which is sculpted using an interesting forced perspective approach. A gargoyle topped column rounds out the scene.

The kit consists of 9 resin parts and a white metal hand/candelabra section. If you've ever pawed over a Soldat kit, you know what to expect in terms of crisp castings. Only a bit of work was required to clean up some minor seam lines, pinholes, and sprue. Breaklines at the boots and gloves were completely natural, and require no puttywork with careful assembly. The staircase, base, and pillar sections should be pinned for strength. Fastidious builders may also want to consider mounting the base on a plaque for added strength, as the base is quite thin in spots.

Painting Rochon is clear cut, with basic pale fleshtones and blush shading. I handled the fishnet section of her leather outfit by gently airbrushing Polytranspar black umber over her midriff, which I'd already painted with the fleshtones. This darkens the region, giving the appearance of a delicate but transparent fabric. If you really want to pop out the fishnet texturing, you can also lightly drybrush a charcoal grey over the area. All of the leather was painted a flat black, then dry-brushed with charcoal and shades of brown.

Much of the fun with this kit is in the detailing. Rochon's face really comes to life with careful application of real blush and eyeshadow over the sealed paint scheme. The base consists of primarily straightforward stonework, but some strange plant life and a skull spice things up a bit, providing opportunities for some spot coloring. Hardcore modelers can devise clever ways to run grain of wheat bulb wiring down the candelabra and through Rochon's body to simulate candle flames. I took the easy way out, and teased some 5 minute epoxy into flames before painting them with Transpar orange.

Soldat's Debbie Rochon stands out among many recent female kits with its tight pose and base combination. Laudati's sculpting is solid, with a nice treatment of Rochon's proportions and likeness. Couple that with Soldat's high production quality and a \$130 price tag and you end up with a classy tribute that should delight collectors.

That'll wrap things up for this issue. Next time, the gremlins will be pawing over three new releases, including: Spectral Motion's Boris the Werewolf, Rose from the German Garage, and Michael Burnett Production's Zombie Gunslinger bust. It promises to be a fun time, so we'll see you in 60!

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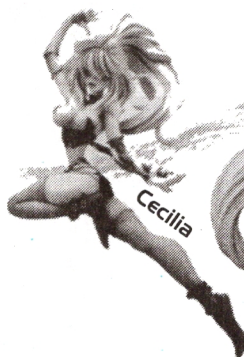
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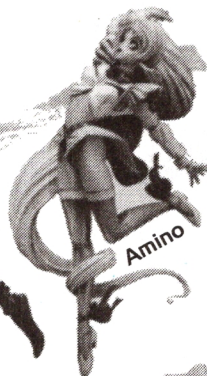
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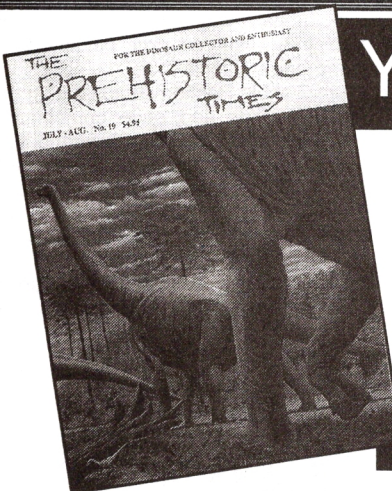
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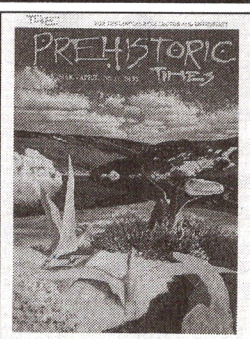
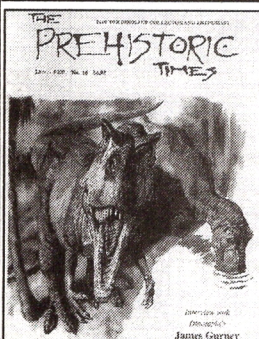


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Golden Apple's Model Mania Day!

Melrose Avenue is a street with a reputation. Around the country, people know it as the location of the place where all those good looking people jump from apartment to apartment and in and out of bed with each other. In Los Angeles, Melrose is known as the home of kitschy antique stores and thrift store chic where you can indulge your wildest fashion fantasies. But, to lovers of four color fantasies and those that come in three dimensional resin and vinyl form, Melrose is the home to **The Golden Apple**, LA's biggest comic shop. At The Golden Apple, you can get just about any comic being published today. There's an entire wall dedicated to new comics. There is also a vast selection of movie magazines and books, posters and T-shirts, toys and you guessed it, models.

The folks at Golden Apple know their stuff and try to provide not just any models for their discerning customers. They regularly comb the modeling publications, on the lookout for the new and unusual kits. Knowing that not everyone can send away for every catalog or magazine, GA's resident modeling master, Melinda Garrets, keeps her knowledgeable eye out for kits that not every other store will carry. The Golden Apple stocks a complete line of Verotik kits as well as some of the more difficult to find items from Raven Hood and other lesser known garage kit companies. If there's something you need and can't find, they can probably locate it for you. The Golden Apple also offers a superb building service as well as completely finished kits for sale. Their huge Wall O' Kits display gives the prospective modeler a good look at the kit he/she plans to purchase in finished form and maybe even some inspiration for finishing it.

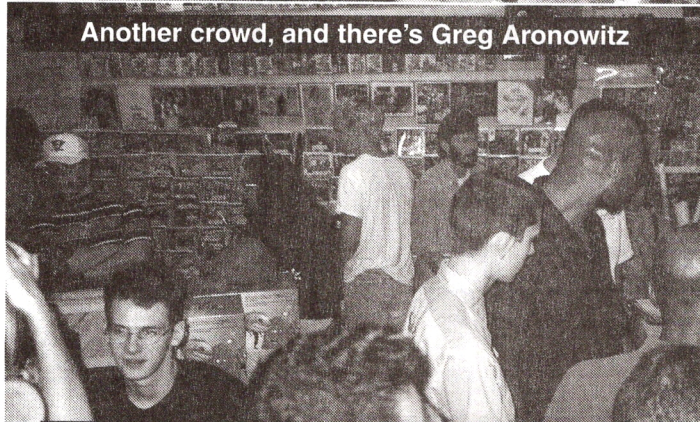
Inspiration is in great supply at The Golden Apple with its wide selection of comic, fantasy and science fiction art books as well as the comics and movie magazines. There is also a special section where you can acquire the latest issue of your favorite modeling magazine, *The Modeler's Resource*. They carry an extensive assortment of other modeling magazines as well, ranging from *Hobby Japan* to *Kitbuilders*, *Amazing Figure Modeler* and the British import, *Sci-Fi & Fantasy Modeling*. You can pick up all the how-to and reference material you might need in one easy stop.

It is difficult to describe just how much stuff is available at The Golden Apple without sounding like one of those Crazy Eddie TV commercials, *They've Got Everything!!!* The next time you're cruising down

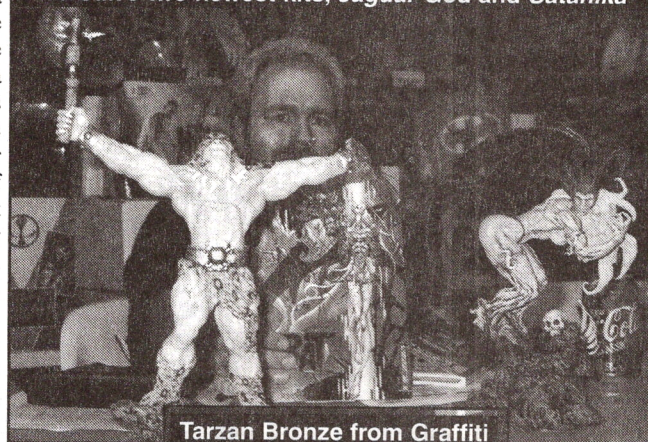
The crowd gathers around Randy Bowen and Wendy Pini (backs to camera) at the back of store.



Another crowd, and there's Greg Aronowitz



Verotik's two newest kits, *Jaguar God* and *Satanika*



Tarzan Bronze from Graffiti



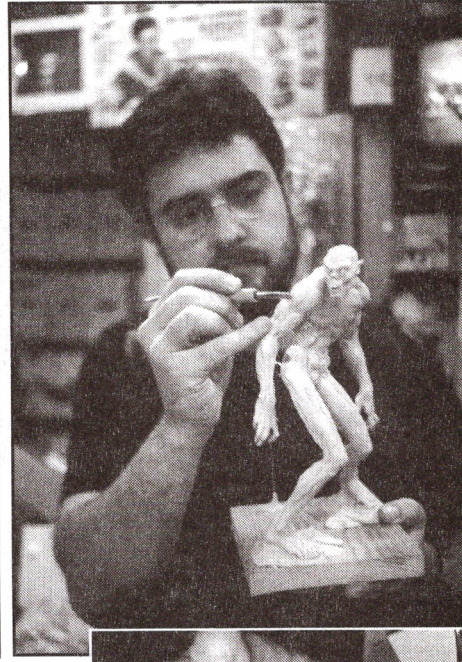
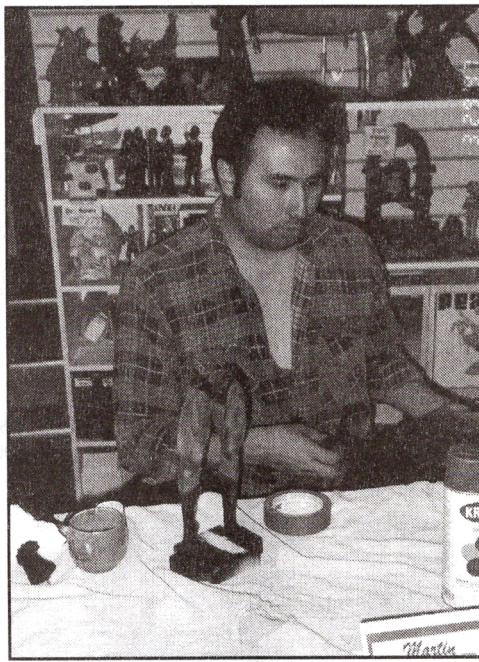
by Jim Bertges

Photos courtesy Golden Apple

Melrose Avenue, looking for that apartment building where Heather Locklear lives, do yourself a favor, stop in at The Golden Apple. The chances are that you will find something there that you need, whether it's a model kit, a magazine, a back issue of *Spawn* or an *Anime* video. There is only one reason you haven't bought something at The Golden Apple - you haven't been there yet.

On Saturday, March 29, 1997, The Golden Apple held the first of what we hope will become a series of "Modelmania Days." It was an eventful gathering of modelers and several local companies with many new and in-progress projects on display. In addition, Golden Apple's build-up pros, Martin Lopez and Joe Petro were on hand with airbrushes blazing to provide building and painting demos for an eager crowd. The show was confined to a fairly small area at the back of the store where the impressive Wall O' Kits is located, but the proprietors of The Golden Apple were able to present a very interesting exhibit in a compact space.

Among the companies displaying their wares were Verotik with kits based upon their comic line including their new *Satanika* kit. Greg Aronowitz of *Legends in 3 Dimensions* was on hand with his line of pre-painted busts of characters from *Star Trek*, *Star Wars* and *Babylon 5* as well as the *Battlestar Galactica* from his new ship line. Greg also previewed the first of his *Star Wars* Cantina pieces, a seven part set of sculptures that will fit together to form everybody's favorite alien bar. Hilber Graf of *Monsters & Mayhem* offered copies of his new *Bug Eyed Movie Monsters* kits, "It" and "The Giant Leeches." The folks from Graffiti were also represented with their pre-painted pieces of *EC Comics* characters and other comics related items. *Avatar Creations* was on hand with a beautiful display of



Above, left to right: Joe Petro, one of Golden Apple's pros giving an air brush demo; Martin Lopez, their other pro, masking a kit; Randy Bowen's sculpture in an early, rough stage.

nearly their entire line. Avatar recently took over the model line from Streamline Pictures and has extensive plans for the coming year. Wyatt Weed, Avatar's head sculptor displayed a work in-progress of a new Heavy Metal kit based on the work of the artist Royo which drew the attention of model enthusiast, Nicholas Cage.

Mr. Cage was quite interested in the sculpting process and materials. While he was talking to Wyatt of Avatar, it was difficult not to wonder what Mr. Cage will think when the day comes that he is immortalized in resin. Only in Los Angeles can you spend an afternoon checking out the latest in resin kits side-by-side with the likes of Nicholas Cage. And, as interesting as it was seeing Mr. Cage at the show, the high point of the afternoon was having the opportunity to speak for a few minutes with master sculptor, Randy Bowen and the creator of the Elfquest comics, Wendy Pini.

Ms. Pini who will soon be celebrating the twentieth anniversary of her comic creation, Elfquest, was seated behind the counter diligently working on a resin kit of one of her own creations. Avatar is producing a line of Elfquest characters sculpted by Wyatt Weed and Ms. Pini was painting Cutter, leader of the Wolf Riders and first in the Elfquest line. During the show, Wyatt began work on the second figure in the Elfquest series, Leetah. Ms. Pini demonstrated the uncanny ability to paint a kit and field questions at the same time, a talent far beyond the capabilities of the normal modeler. I asked her as an artist who usually works in a two-dimensional form, how it felt working on a three-dimensional figure. "The Elfquest characters were designed as animated characters from the beginning which means they were designed as three-dimensional objects. If you're familiar with the animation process, you'll

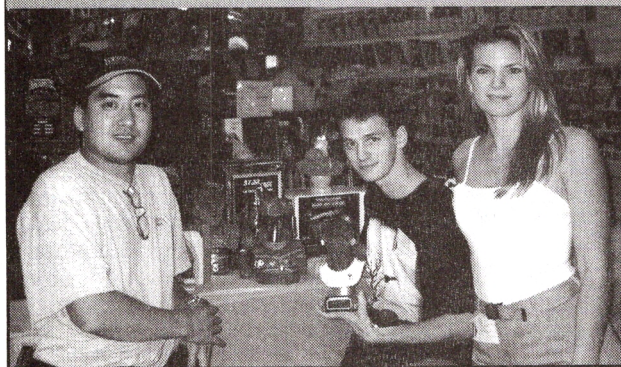
know that they do model sheets and things called "turn arounds" that give five different views of a character from different angles. So, I've been very accustomed to thinking of the characters in 3-D, but it wasn't until I saw Wyatt's sculpture that I thought about certain angles for the characters that I hadn't thought of before. In terms of painting, I think it does help in terms that I know where the musculature is and I know what the character looks like from every angle.

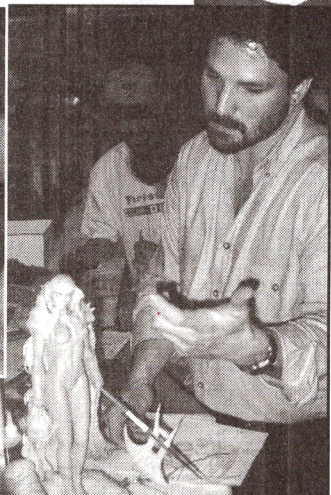
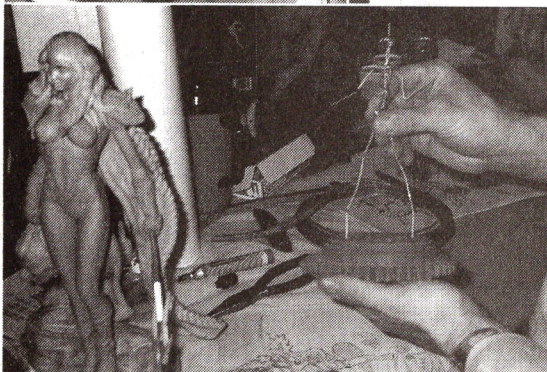
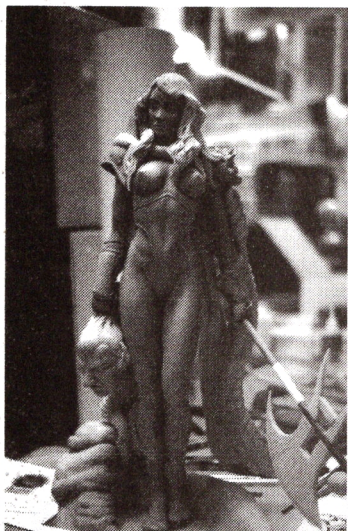
If I want to add a shadow or pop out a certain muscle here or there, I know how to bring it out with the paint. It's interesting to me that even though the model is in 3-D and the muscles are all there, it helps to enhance the model by accentuating the muscles. This is something I'm learning. This is only my second model. There is some crossover between the 2-D and 3-D technique, but it is a completely different thing to do."

Ms. Pini even expressed an interest in doing a bit of sculpting herself



Below, left to right: Greg Aronowitz and friends from Legends in 3 Dimensions; the first piece in Legends' Star Wars Cantina scene; Legends' T-2 Skull





Above, left to right: The beginnings of the next Elfquest kit, the armature for "Leetah" in Wyatt Weed's hands; Wyatt Weed, head sculptor of Avatar and his in-progress Heavy Metal sculpture.

some time in the future, but she wasn't completely confident in her abilities in that area. Seated next to her, Randy Bowen commented, "You could do it, easy. If you can draw, you can sculpt."

Of course, the man who spoke those immortal words had been sitting on a stool for just under three hours manipulating Super Sculpey with the confident familiarity of an artist who knows exactly what he's doing. In his hands, was what had been at one o'clock in the afternoon, a wire armature and by the time I spoke with him at 2:45 had taken on the shape of a twisted, nightmarish creature. It wasn't a finished sculpture yet, but it was astounding to think that while sitting there, talking to fans and giving out sculpting tips, he had infused this mass of clay with life, personality and incredible detail. When I asked Randy for any "words of wisdom" he wanted to impart to the readers of *The Modeler's Resource*, he said simply, "Have fun. Do what you enjoy and you can't go wrong." Which is exactly what it seemed he was doing. Then he added, "Don't believe UFO's following comets. It can lead to bad things."



Above, left to right: The next Heavy Metal piece from Avatar Creations, based on a painting by Royo; Another Heavy Metal piece, featuring a Julie Strain character; Avatar Creations' product display

When I asked if there were any misconceptions in the modeling community he'd like to clear up or comment on, he said, "There are some people who have said that I don't sculpt. They say I just hire people to do it." That is soundly disproved by photos with this article. We can clearly see Randy working on a detailed piece before our very eyes. Of course, I suspected that since he was seated next to Wendy Pini, his Sculpey had been enchanted, that she had somehow imbued his materials and tools with magic that would form the sculptures on their own. I was assured that was not the case, but from what I saw, I can't be sure. Randy did say, "It is magic clay and it's magically delicious."

Magic or not, watching what Randy Bowen accomplished in the space of a few short hours was nothing short of astonishing. If anyone ever had any doubts about whether he does his own sculpting, forget them, his abilities were amply demonstrated right there in the open for everyone to see.

For four hours on a Saturday afternoon, The Golden Apple was transformed into a mini-model show. Judging from the faces of the happy fans and the enthusiasm displayed by fans and creators alike, the show was a wonderful success. We can only hope that the fine folks at The Golden Apple decide it was a worthwhile effort and schedule more Modelmania days in the near future.

The Golden Apple is located at 7711 Melrose Avenue, Los Angeles, CA, 90046, Tel: 213.658.6047. Or, visit their

Internet site:

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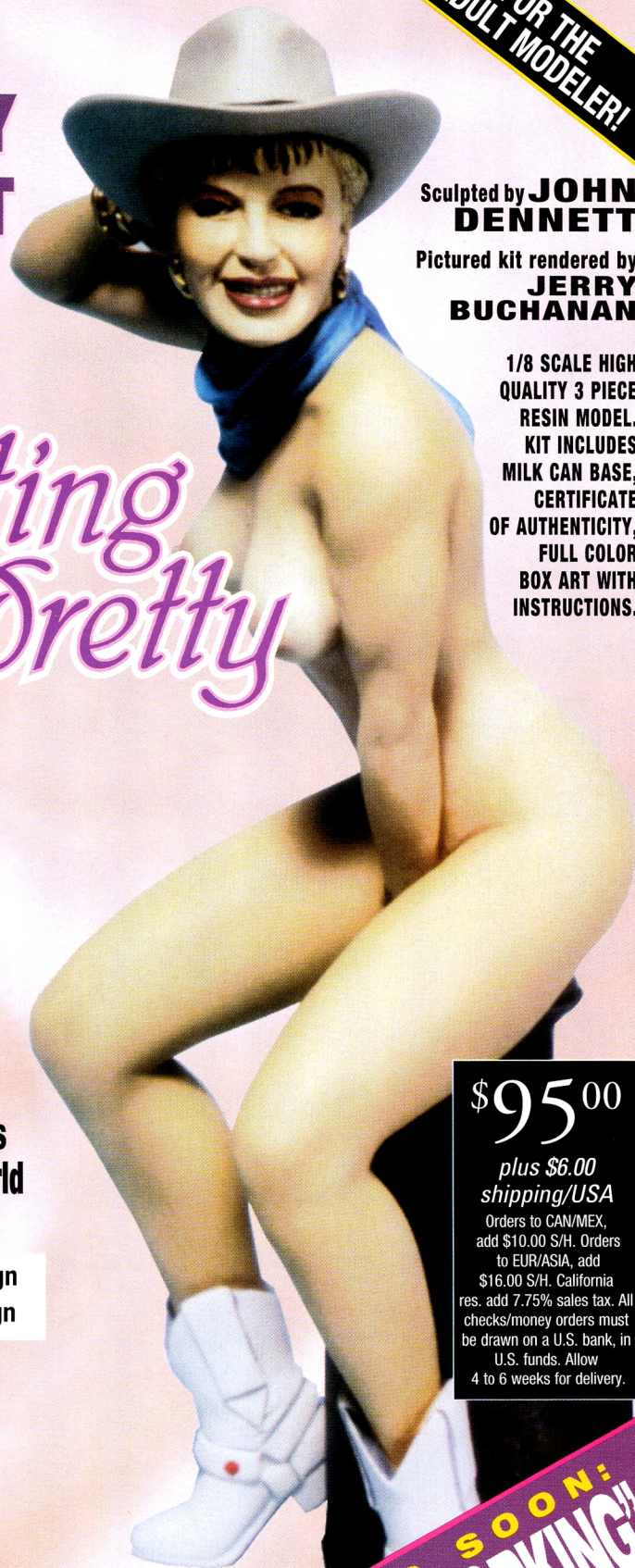
Left to Right: Wendy Pini, creator of Elfquest, painting one of Avatar's "Cutter" kits, based on her work; Jim Hakola, sculptor of Streamline's Mach Angel kit, at work on the next piece in that female robot series, "Ballistic Rose"; Jim's tools and work in progress.

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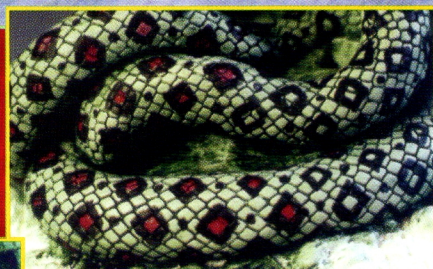
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Boris Vallejo's Vampire's Kiss

Steve West has done it again! His newest piece, Boris Vallejo's "VAMPIRE'S KISS," delivers the goods. Excellent castings and intricate detail highlight this excursion into the realm of fantasy model building. The building and

rendering of this kit is definitely a challenge to any resin head. Patience and a steady hand are required.

I started my adventure by first studying and test fitting the 13 parts that make up the kit. This kit **MUST** be painted and assembled in sections due to the amount of non-accessible areas that result if the piece is assembled in full.

I started with the base which tested my sanity with its many snake coils.

-Antique the coils with **BON ARTISTE AVOCADO**.

This gives a nice dark green to the recesses as well as a tint of green over the highlights.

-Using black paint, render squares about 1/8 thickness leaving a small center square in the middle. In the center of the square paint solid with a **RED OXIDE**. Place small squares between the larger squares. Follow this pattern throughout the coils. Take note, that the size of the squares should be made smaller as the coils taper down.

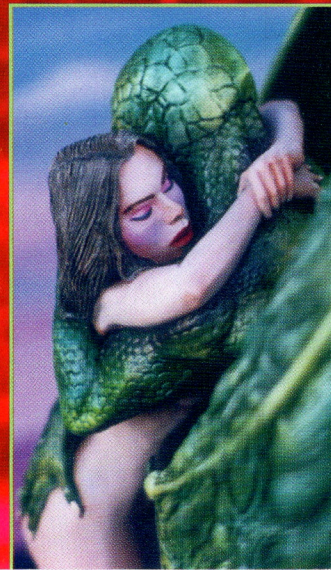
-**GOLDEN Transparent HANSA YELLOW MEDIUM** was then applied with an air brush to the upper and lower area of the coils leaving the center of the coils untouched.

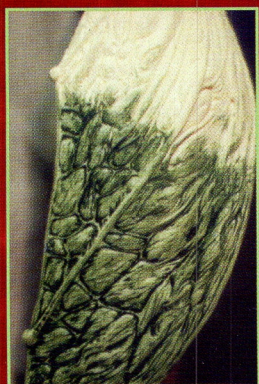
-**GOLDEN Transparent PHTHALO GREEN (BLUE SHADE)** is then sprayed over the entire surface of the coils, a second coat that makes the surface darker was applied to the center of the coils.

-Using **GOLDEN Transparent EXTENDER** to transform opaque colors into transparent ones, I took **HOOKERS GREEN**, mixed with **CARBON BLACK** and sprayed the recesses between the coils.

This technique was also used on the two separate smaller coil pieces as well as the main body.

The main body utilized the same snake pattern as the coils but I had the pattern breakup as it reached the upper torso. I also added **GOLDEN TRANSPARENT RED OXIDE** to the belly of the torso, back, shoulders, hands and face. The claws of the Vampire are bone with a wash of burnt orange. I stroked the eye slits with blood red. As with most figures, you want to achieve a certain depth of field with your colors. Darker colors in the recesses and lighter colors on the highlights.





Applying the colors to the head of the Vampire Creature.

I decided to render the massive wings of the Vampire a bit lighter than the coils. I decided to color them along the same lines as the upper body.

-Antique the wings with BON ARTISTE AVOCADO.

-GOLDEN Transparent HANSA YELLOW MEDIUM was sprayed over the entire surface of the wings.

-GOLDEN Transparent PHTHALO GREEN (BLUE SHADE) was then sprayed in the recesses of the wings for depth.

-Using GOLDEN Transparent EXTENDER, I took HOOKERS GREEN, mixed with CARBON BLACK and sprayed the interior folds of the wings to give an even deeper feeling of depth.

-NOTE: (BECAUSE OF THE NATURE OF TRANSPARENT PAINTS, A LONGER DRYING TIME IS REQUIRED. A STICKY FEEL IS NORMAL UNTIL THE PAINT HAS DRIED. OVERNIGHT IS BEST. THEN SEAL IT WITH GLOSS COAT)

The base beneath the coils and nameplate were antiqued with black. Be careful not to overspray onto the coils. I used my hands as a shield when applying my colors. Start with Transparent PHTHALO GREEN over the surface and then apply some Transparent RED OXIDE. For the final touch use Opaque TITANIUM WHITE on the raised areas of the wings for a really great effect.

The female figure posed some interesting problems. Since the girl is not a separate piece and is part of the vampire figure that you have already painted, what do you do?

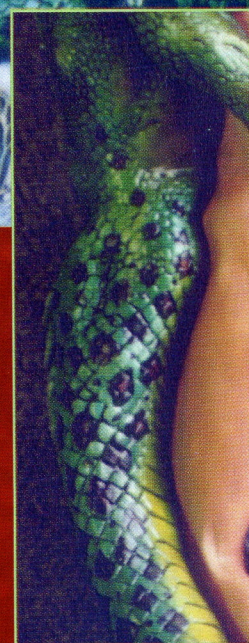
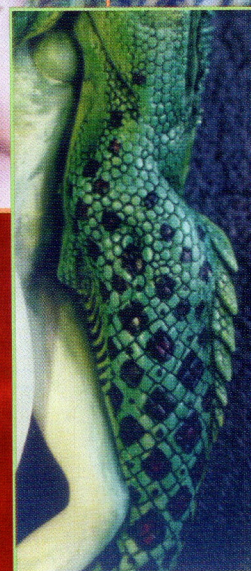
You can use a masking compound that at times proves destructive to the paint underneath if not sealed properly or you can use the steady hand method. I chose the latter since I have had success with it in the past.

I began with hand brushing a burnt orange color over the figure making sure that my paint was of a consistency that would not leave build-up and streaks. Next mix-up a batch of thinned down black and attack the hard line between the vampire and the girl by fogging the colors until they form a translucent blend. Then using your hand as a shield (or paper masks), begin to apply your fleshtones with your air brush. Apply mixtures of BURNT SIENNA HUE to the figure and lighten the color as you build up to the highlights.

Check out some of TOM GILLILAND'S techniques for flesh tones as seen in these pages of "THE MODELER'S RESOURCE" for further exploration.

This is an outstanding piece and a must have for collectors of fantasy and/or girl kits.

I for one, eagerly await the next one.



Continuing the snake pattern up the body and breaking it up as it reaches the top of the torso.

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BEYOND THE BARE BONES

WITH
**TOM
GILLILAND**

All right, maybe it is a little late to be getting any Jurassic Park "Lost World" crossover this late in September, but so what. Whether you still remember seeing that flick or not it don't matter, dinosaurs are a full season sport when it comes to paintin', movie or no movie. The variety and imagination that you can unleash are limitless. So in an effort to help harness all that creativity, here are some 'bare bones' concerning patterning and your dinosaur.

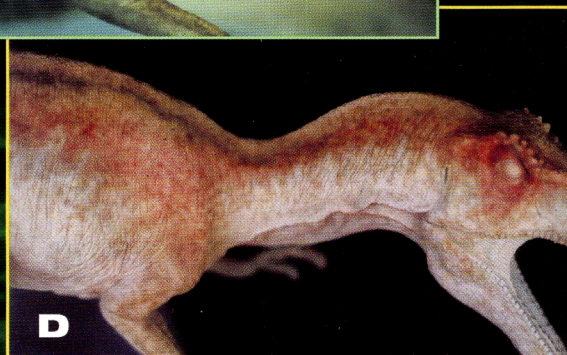
I found just the piece to demonstrate all this patterning on. It's big, subtly detailed, and an easy buildup. It's the roughly 1/4 scale Velociraptor kit sculpted by pre-owned fish salesman Chris Darga (an actor as well as sculptor, you've no doubt seen him in numerous sitcoms, commercials, and films) and sold exclusively through Kit Kraft. Acting and sculpting are the two smoking guns in Chris's holster and his Velociraptor makes a sharp addition to any Dino collection. The kit comes in six parts not including all the teeth and claws which come separate on individual runners, making for easy assembly and even more convenient painting. It was also cast cleanly so I was able to avoid the usual start up cursing. Plus it's big (31 intimidating inches) which makes all the fussy mottling involved with good patterning a lot easier. Here is a look at the kit all primed, puttied, and ready to go (Photo A).

First off was a solid basecoat of Tamiya Buff mixed with White. Once dry the initial break-up of the surface was done with a torn make-up sponge and a slightly lighter mix of the basecoat. Some more white was added to the mix and additional sponge mottling was laid on the surface. This effect was very subtle and only barely registered to the eye. Its purpose was to create a "grid" of sorts on the surface that darker mottling could be traced over. This technique keeps your future mottling well spaced and more ordered. With the lighter 'grid' in place, a mix of Polytranspar Dark Pink and Burnt Umber was mottled across the under belly very subtly with heavier concentrations in the deeper skin folds. Again you want a very vague whisper of color. You may think that it is too light but less is definitely more when using this technique. You can always deepen the colors later when you have a better view of the nearly finished piece, but lightening up things is nearly impossible. Further mottling was done with a Grey Purple mix of Polytranspar paint, and some Tamiya Khaki was lightly broken over the upper body to 'sketch' in the upper pattern (Photo B).

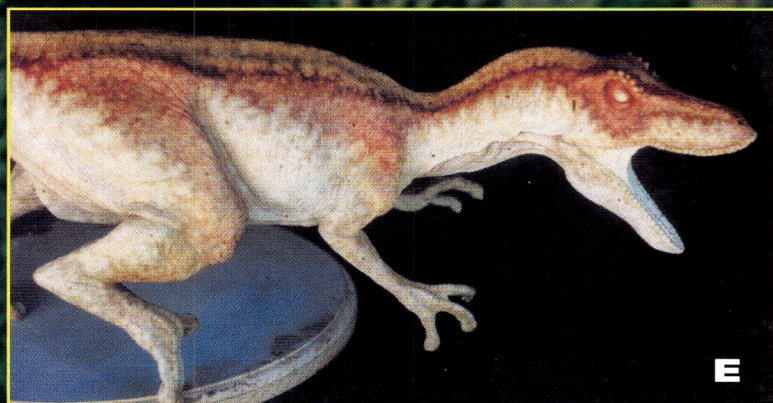
Now the upper body was addressed, using Polytranspar Tooth Yellow mixed with a bit of Burnt Umber to create an ochre yellow tone. This was then tightly and lightly mottled over the upper body, only gradually deepening the intensity of the breakup after the entire surface had been covered. The mottling touch is a very soft simple sort of 'squiggle' which applied side by side in a random manner 'build' into a field of broken color. This field can be softly broken at the edges of an intended pattern in such a way as to create the appearance that it simply breaks apart and fades away into a few stray freckles. At the same time it can be intensified at its deeper parts to create spot and stripe patterns. In this case, a ragged tiger striping was laid in along the legs and onto the belly and neck, while the tail was allowed a more blocky striping. Photo C shows the completed pattern foundation.



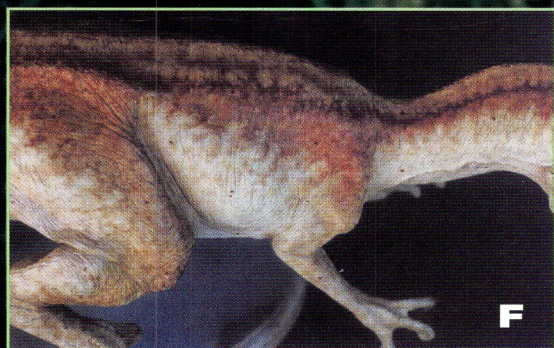
Velociraptor



Now the detailing of the pattern could begin. I created a thin airbrush "wash" with a Model Flex Daylight Orange and a touch of Camouflage Brown and sprayed it along the center of the pattern to block in my orange body stripe. Once the thin veil of color was in place I used this as a guide to begin heavier mottling with the Model Flex base (Photo D). Once complete, Model Flex Gloss Brown was added to the mix and a heavier concentration of mottling was laid in along the track line that would become the main body pinstripe as well as to add some deeper mottling and freckling to the rest of the pattern (Photo E). Polytranspar Burnt Umber was then used to harden up the pinstripe as well as add some bolder and more widespread freckles to the overall body as well as sharpen the detailing around the face (Photo F). The center of the back also received some attention in this phase.



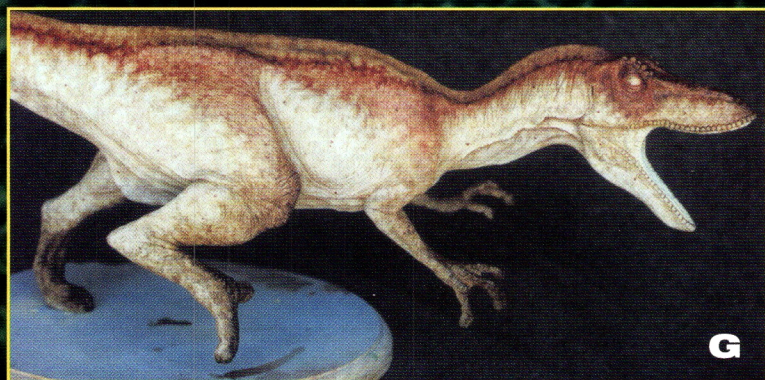
E



F

The only patterning left now was the treatment of the arms and lower legs as well as some refinements to the face. For this step, Bon Artiste stain was used. A mix of Fruitwood and Mediterranean was used with a touch of Bamboo Yellow to create a dark Ochre color. This was then stippled onto the surface using a torn make-up sponge so that a tight break up of color would develop. Since the stain is transparent it was easy to slowly build a nice broken pattern that could feather into ragged stripes as it crept around the arms and legs (Photo G). To add some final touches and some additional punch, Polytranspar Black Umber was mottled onto the surface. The head/face was also broken up slightly with the sponge attack and the face pattern was given some real hard edges to firmly establish the pattern. Some minor touches of the Black Umber were also added to the pinstripe.

Well with all of the patterning done it was on to the final details. The toenails were based with Tamiya Buff and Horizon Red Brown was sponged onto the toe tops to add a broken pattern. This was then punched in with a final patterning with Polytranspar Black Umber. Photo H gives a small glimpse of this as well as a good view of the leg mottling.



G

The mouth was based in a mix of Tamiya Buff and lots of White. Polytranspar Dark Pink was then mottled into the mouth for a light breakup, followed by a mix of Tamiya Clear and Hull Red. Tamiya Clear, Hull Red, and Medium Blue were then mixed to create a Grey Purple which wash softly feathered onto the end of the tongue and the deeper folds of the mouth. The teeth were carefully put in the mouth one at a time and left their original white resin color. Polytranspar Sahara Tan was then airbrushed in and around the base of each tooth. Some darker Brown was added to this mix to give a few select teeth some additional grunge. The whole thing was then made slick using Polytranspar Wet Look Gloss (Photo I).

The eyes were Based out with yellow and carefully striped with a fine point brush and some Horizon Chocolate Brown. Some Polytranspar Burnt Umber was well thinned and then fogged over the brush work to soften the vein edges. Finally a cat's eye slit was painted in with Horizon Black to complete the effect. Five-minute epoxy was then applied to the eye to give it the wettest of gloss.

And with that the fun was over! The free form element of mottle patterning is perhaps this technique's most enjoyable facet. Endless pattern variations can be created with a light airbrush touch and that old stand-by, patience, so go for it!

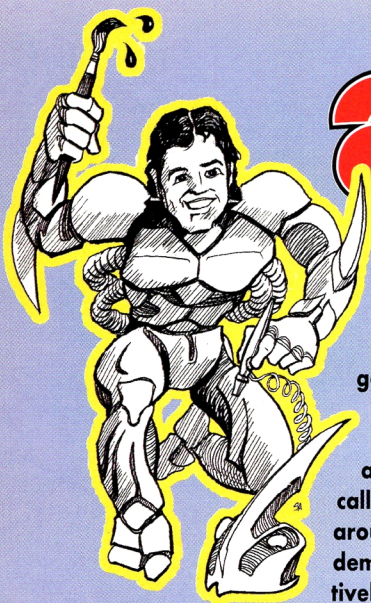


H



I

The velociraptor model used in this article can be obtained through: Kit Kraft
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animé my way

with **JERRY BUCHANAN** of Tom & Jerry Studio

Hello anime fans. What do you get when you cross a sexy female with big guns? You get a very cool character called Gin Rei from a popular anime series called Giant Robo. This time around I will use Gin Rei to demonstrate how to effectively pin tricky pieces so

that they will not come apart. I will also show you how to render anime eyes step-by-step.

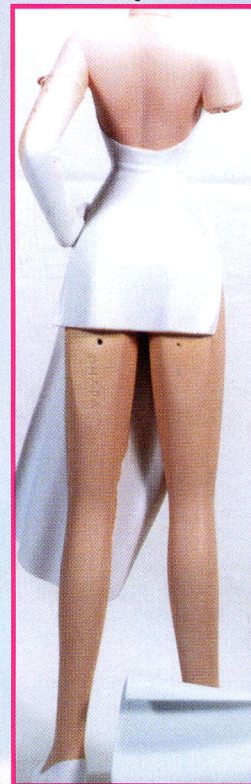
To give you a really condensed version of the plot, Giant Robo is a huge robot controlled only by a young boy named Kusama Daisuku, along with his friend and protector, Gin Rei, fight a worldwide terrorist organization called the Shizuma Drive. This device is a source of limitless energy and could threaten the existence of the entire world.

The Gin Rei kit is a very elegant 1:5 scale kit manufactured by Boomerang. She looks like she is out of the 1960's except for the high tech gun! Cleanup of the seven pieces was minimal with only minor moldlines that needed to be sanded (Fig 1). The real challenge of the kit is the back portion of the dress. In order to make the kit more realistic and visually exciting, the dress was designed so that you could see her legs underneath. Nice concept but a kit building headache because there isn't much surface area there for glue alone to work effectively.

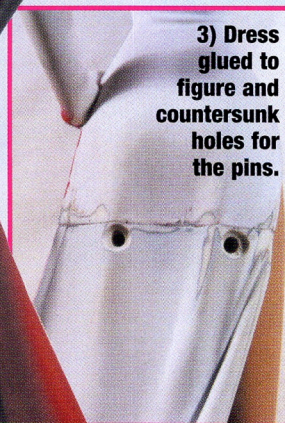
After painting the skin tones and the white dress, I decided to 'nail' the dress half to her upper body with two nails cut down to size. Luckily, the legs came with pre-drilled holes that matched pre-drilled holes in the dress half (Fig 2). Using these holes as guides, I drilled bigger holes in the legs. I then drilled the same size holes straight through the dress half. Using my Dremel tool, I dug circular channels around the holes in the dress half. This would allow the nail heads to sink flush with the surface of the dress (Fig 3). I then glued the dress half to her body with five minute epoxy. After the epoxy had set, I glued to nails to her body sanded down any excess glue (Fig 4). Using Milliput, I placed a strip across the seam and began to smooth it out with my finger (Fig 5). After the Milliput had dried, I sanded it down to a glassy smoothness (Fig 6). You can still see the nail heads, but they are flush with the dress so they will not be seen when the dress is painted. I finally airbrushed the dress white again and sealed it a couple of times with Testors Flat Lacquer.



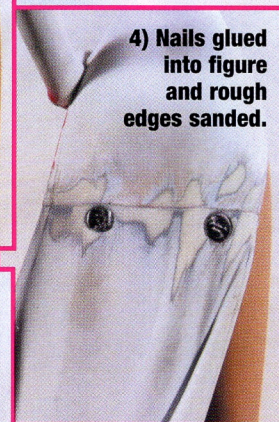
1) Seven easy-to-clean pieces.



2) The infamous dress piece. Notice the pre-drilled holes in the legs.



3) Dress glued to figure and countersunk holes for the pins.



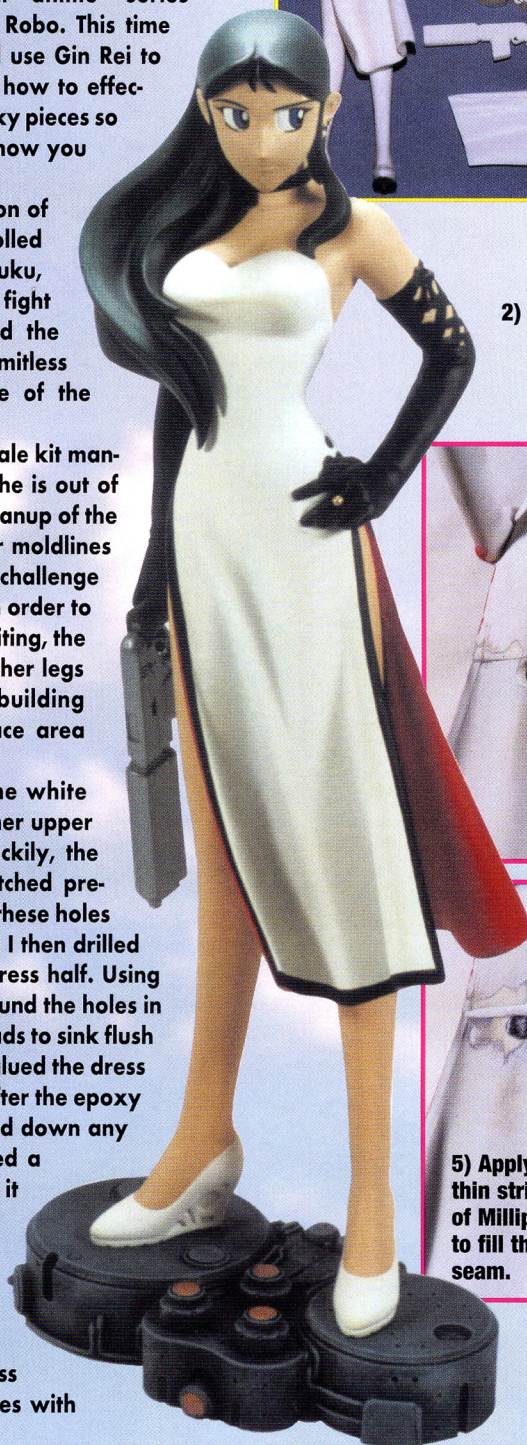
4) Nails glued into figure and rough edges sanded.



5) Apply a thin strip of Milliput™ to fill the seam.



6) Milliput™ after smoothing and sanding.

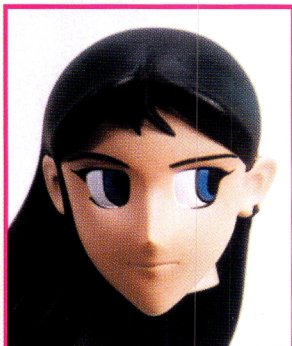




7) Eyes with the first coat of white. Eyebrows are painted now.



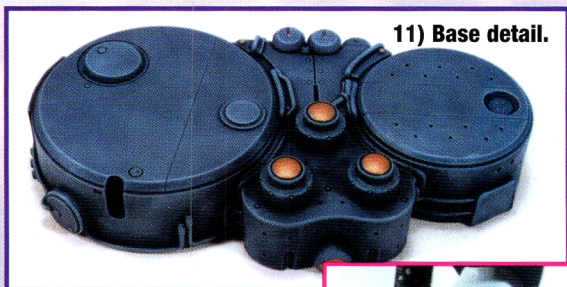
8) Eyes with final coat of white. Black is used for irises and eyeliner/eyelashes.



9) Baby blue is added to each iris.



10) Add a white highlight to each iris for the finishing touch.



11) Base detail.



12) Dress after it's sprayed and mask is removed.



13) Side view/gun detail.

I painted the head next. The hair was base coated with black. I then airbrushed green highlights over the raised areas to give it a greenish sheen. I painted the eyebrows black and gave the eyes the first coat of white (Fig 7). Since this is an anime character, I do not worry about the whites of the eyes being too bright. I use straight white and usually have to put down two or three coats to get complete coverage.

Next, I took a fine tipped brush and painted her eyelashes and irises black (Fig 8). This is where good reference material comes in handy. You can totally change the appearance of the character by using the wrong style of eyelashes. Now for the eye color. Gin Rei has big, beautiful blue eyes so I used a baby blue to fill the irises making sure to leave a black edge around each one (Fig 9). I also painted each pupil black. In most of the pictures that I have seen of Gin Rei, she has a single oval highlight in each eye. Therefore, I used white to give her eyes oval-shaped highlights (Fig 10). If you make a mistake, let the paint dry and touch it up with an adjacent color. I usually have to touch up the eyes numerous times until they are just right. For an extra layer of realism, I finished each eye with a coat of Tamiya Clear Gloss.

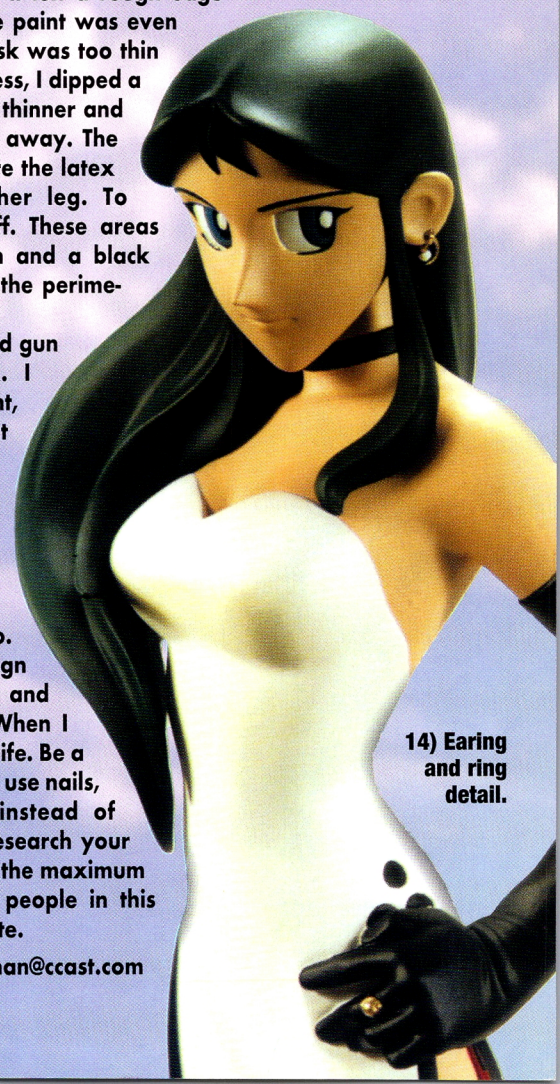
I basecoated the base black and had intended to drybrush it in a variety of metallic colors. I later decided to stick with a simpler paint scheme to coincide with Gin Rei's clean paint scheme. I mixed up a Giant Robo blue color and drybrushed the base with it. To drybrush, I used an old, wide brush that is almost worthless. I pick up the paint with the brush and then wipe away the excess on a piece of paper until there is only a little paint left on the brush. I then brush the base in many different directions so that the raised detail of the base will pick up the paint and the recessed areas remain dark. I lightened the blue with the white and continued to drybrush until a nice, light-blue color was achieved. For some extra color, I painted the round pieces with copper (Fig 11).

For the final touches, I masked the whole outside of the dress and all skin area with liquid latex. I then airbrushed the inside areas of the dress red. When the mask was lifted, it left a rough edge around the red paint. Some paint was even on the white where the mask was too thin (Fig 12). To remove this excess, I dipped a cotton swab in Poly-S paint thinner and gently wiped the red paint away. The rolls at her ankles are where the latex mask was rolled down her leg. To remove this, just pull it off. These areas were touched up by brush and a black stripe was painted around the perimeter of her dress.

The gloves, choker, and gun were then painted black. I wanted the gun to be a bright, metallic color so I painted it with a silver/gunmetal mixture. The grip was painted brown (Fig 13). Gold was then used for her ring and earring with white for the bell (Fig 14).

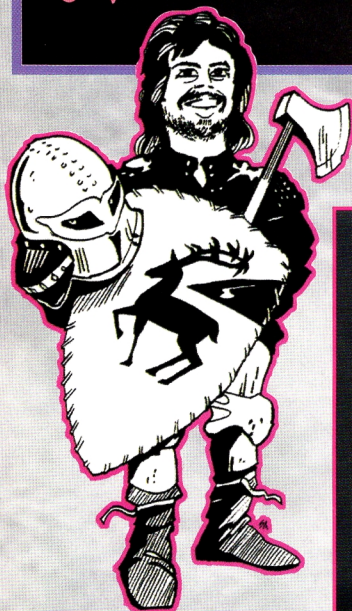
Overall, a fun kit to do. It has a clean, simplistic design with some challenges here and there to keep it exciting. When I pin the parts, I pin them for life. Be a manly-man (or woman) and use nails, bolts, or threaded rods instead of wimpy paper clips! Also, research your subjects in order to achieve the maximum realism and accuracy that people in this hobby expect and appreciate.

Jerry.Buchanan@ccast.com



14) Earing and ring detail.

EXPLORING THE EDGE



with **TOMMY ELLIS**
of Tom & Jerry Studio



Sculptor Henry
Higginbotham's
menacing creature!

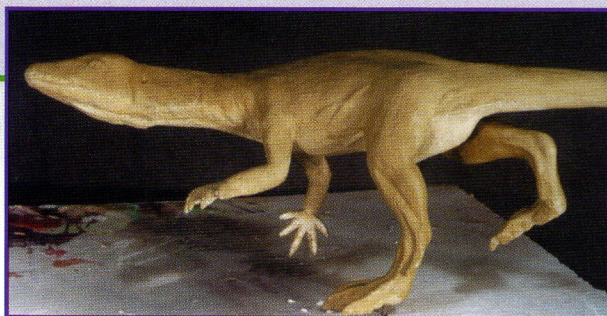


MINOTAUR



STAURIKASAURUS

The
rendering
stages
of the
dinosaur.



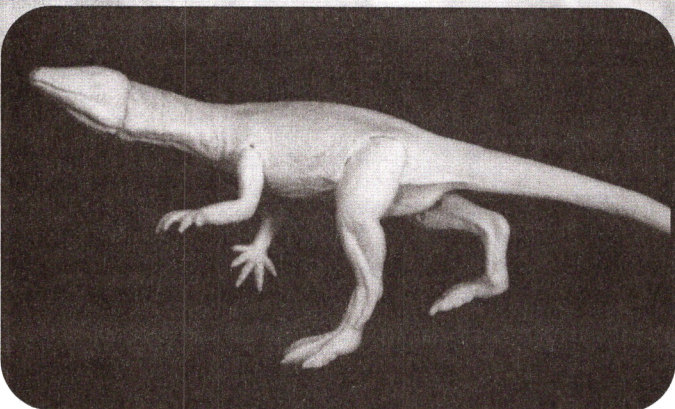
Well, this time we get a chance to look at two new kits that have just hit the market. These are kits that fall into a couple of different categories. The first is a Minotaur bust sculpted by Henry Higginbotham and the second is a new dinosaur kit sculpted by myself. They are both cast in white resin and come out of the molds clean with just a few seam lines that need to be taken care of.

Let's start with the minotaur. It is a 1/6th scale bust that is the first in a series of minotaurs that Henry is going to produce. This will be the only bust and even this one is going to be redone as a figure kit. He is planning a three kit series in addition to this piece. This one stands eight inches tall and comes in three pieces, the body and the horns. Each horn is marked for the side it goes on and the only real seam problem is on the base. The base is wood grain and the seam does go down both sides but as I cleaned the kit I found it was fairly easy to blend the seam into the grain with my dremel. There may be a few air holes on some of the undercuts on the kit. The ones I found I puttied over with a good epoxy putty and then sanded them smooth when I did the rest of the seams. The seams follow the contours of the face and are easy to take out. I simply sanded the seams with fine sandpaper and the extra fine to take out any scratches.

After washing and priming the kit it was ready to paint. I had decided on a paint scheme as soon as I saw the kit. What I wanted was a dusky skintone on the front that faded into what would look like a dark fur color on the back. This turned into an effective color pattern and one that is easy to do, almost a non-stop paint job. I used Liquitex acrylic concentrates to mix skin tones the way I normally do and applied twelve to fifteen coats as if the skintones were going to be Caucasian flesh. Then I started adding burnt umber to one of the darker shades and went back in and started to cut in the shadows and lightly mist the skin to darken the overall color. After the front was the color I wanted I added more burnt umber and started working on the back of the kit. I started in the deepest recesses of the muscle and worked out to the top. The top areas were left a bit lighter for the highlights. I did this rather than lighten the paint to prevent it taking on a dusty look. At this point it is simply a matter of darkening the kit until it suits your taste. I feathered the edges at the top of the shoulders and along the rib cage and that is really all it took to do the skin.

The second kit is one that I sculpted. It is a 1/6th scale *Staurikasaurus* which is one of the earliest dinosaurs yet found. It is a very simple animal compared to the creatures that came in later years but I chose it to give the dinosaur fans something besides the five or six dinosaurs that everyone else has done and done well.

The kit comes in six pieces and does not include a base. There are very few air holes on this kit but the seams can look a bit scary at first. I tried to make the fit as close as I could but there are still seams to worry about. Here is a simple and fast way to take care of the seams. Pick an area on the side of the kit and apply three or four heavy coats of mold maker's latex. After these dry, peel them away and what you have is a texture pad that matches the skin exactly. Apply a good putty to the seams and then wet the stamp and simply tap the putty and the skin texture will transfer to the putty. Take a little extra time around the edges of the putty and you won't be able to see a seam anywhere. The resin on this kit can be heated and the position of the hands, left foot and tail can all be changed a bit without the need to cut on the kit.



The detail on the kit was just a bit of color on the lips, nipples, the horns and the eyes. To mix the color for the lips and nipples, I took a medium fleshtone and added Tamiya Flat Brown and a touch of red. If it needs to be lighter, add a lighter fleshtone instead of white to keep it from turning too pink. The horns were painted antique white and then washed with Armory Dark Brown. After this dries I went back and dry-brushed them with the white to even up the color. For the eyes I used Tamiya Brown again to try for big cow eyes. I based the eyes with pink and when that dried painted them with the brown. I added a touch of white to the brown and blended in highlights. The pupils are oblong rather than round to give them a different look. The final step on the bust was to add Testor's clear satin to the eyes, horns and lips. The base I simply painted with the Armory Dark Brown to tie everything together and to add a darker contrast to the bust.



When the putty dried I primed the kit and grabbed my reference book for the color pattern and went to work. Here is some good news for the folks that don't air-brush. I painted this kit with nothing but paint brushes and it can be done in less than five hours total and that includes the putty work. I started with antique white on the belly and then started painting the top and sides with Tamiya Dark Yellow before the white had time to dry. After I had the rest of the kit covered with the dark yellow I added it to the white and began to blend the transitional area between the two main colors. I darkened all of the belly and under the chin just a bit and added a bit of light color to the upper lip.

I used a hair dryer to help the paint dry and then put in the patterns. The patterns are Tamiya Flat Brown with just a touch of Armory Dark Brown. I used the dark brown and white to turn the last half of the tail a medium gray. Once the tail was done I painted in the brown patterns on the body and front half of the tail. I then used the dark brown to finish the tail. The next step is to add black to the dark brown and go around all of the patterns that I put on. I then lightened the dark brown with a touch of white and added the last of the light pattern to the face and legs.

The next step is to go back after everything has dried and do a heavy wash with the dark brown. I don't like doing washes on figures because it tends to make them look dirty but this kit needs it to make the skin texture show. I applied a couple of washes and then let the kit dry again. I went back and dry-brushed the belly and sides to bring out the detail even more. Be careful when you do this. If you go over your darker patterns with too light of a color it will stand out too much and you will need to repaint them.

The detailing on this kit is easy. All that is left is the eyes, a few teeth and the claws. I used the same technique on the claws as I did on the minotaur's horns and the eyes are Hooker's Green with a touch of white for highlights. I put in the pupils and then used the Testor's Satin for the shine.

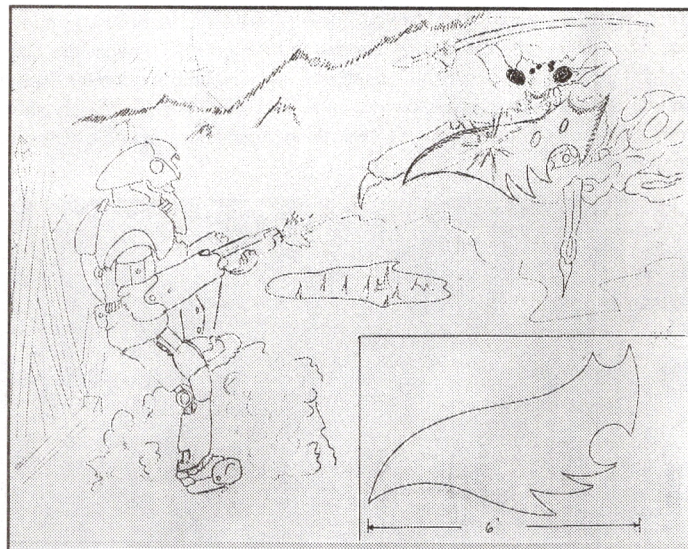
These are two new kits that should appeal to a lot of builders. They are cleanly cast and in today's market both are not too high for people to afford. Little things like the horns of the minotaur and the head of the dino having no seams - just a sprue - are touches we tried to include to help with the building process.

If you are interested in either kit, you can contact me at Tom & Jerry Studio or e-mail me at tommyellis@ccast.com and I will be glad to help.

IPMS at Large

with Chuck Davenport
1st VP IPMS/USA

Starship Trooper, Part 3 Details, Details!



The Storyboard

For those of you hanging with me, thanks! You will have noticed that I haven't even finished the diorama. There is method to my madness. I am sort of timing the finish to coincide with the release of the movie in November. So, next issue will see the completed diorama. I will subsequently cover lighting and photography techniques on the diorama.

For now, this is the storyboard sketch of the diorama. Remember that I am no artist so there is not much detail and only one angle. In the movies, each camera angle has a storyboard but I use only one sketch so that I have an idea of how to place the figures. Notice stuff in the background and foreground? Details.

My "vision" for the action is based on my desire to do something out of the ordinary. Every diorama I have ever seen has trees, rocks, grass and earth-like scenery. Ever seen a crystal planet? Nor have I. Likewise, every combat infantryman I have ever seen has on a garishly colored uniform or one that is camouflaged green, grey or some other equally boring color. But, hey, this the "20 somethingish" century and my guy is battling a giant spider-thing on a crystal planet. What about an armor suit with an ionized layer that mimics the surrounding colors? Chameleon armor. And, what is that thing in lower right corner of the storyboard? I figure that no self respecting, sword-wielding spider-thing would be without its shield.

The First Detail:

I liked the idea of a shield and could have executed it in any number of ways. Here's how to make REAL metal details. Select the metal you wish to work. I chose copper as I had a supply from a previous cabinet project. Check Michael's, Ben Franklin's, or a craft supply store for sheet metals. Aluminum is very malleable and can be covered with gold foil. Copper is a bit stiff but I chose not to anneal it to save the hassle. The size of the shield was dictated by the physical dimensions of Windy's forearm, the shape by the various french curves and circle templates in my drawing box.

In other words, totally arbitrary. I transferred my shield shape to index card and traced the outline onto 3/4" basswood (wood carver's preferred medium available at lumber supply stores). **Photo 1** shows the template and wooden pattern cut on

my scroll saw. You can accomplish the same by using a coping saw but it will take more time. If you want to foray into the world of wood shaping, check out the Micro-Mark catalog (1-800-225-1066) which lists three different scroll saws, among a myriad of other useful tools. My scroll saw expands my capability to bring individual creativity to my model making activities. In **Photo 2** I shaped the edges of the wooden master with a table top belt sander, again available from Micro-Mark.

The next step in **Photo 3** was to bolt the master onto a piece of scrap 3/4" plywood and secure the copper sheet at the four corners with screws and washers, stretching the metal as tight as possible. The basswood blank was then clamped over the master and sheet metal. This had the effect of stretching the metal over the master as the blank was torqued down with the clamps. This, greatly simplified, is how the sheet metal panels on automobiles are formed. In **Photo 4** the blank has been removed and I am further working the edges with a wooden mallet. In **Photo 5**, a section of 3/8" wooden dowel with a rounded tip is used to work the tighter curves into shape. In **Photo 6**, I am using yet another shaped dowel to work some depressions into the copper. These will be later filled with "jewels" to add some interest to the piece.

After the copper was worked completely over the curved portion of the master, I sanded it with successive grits of sandpaper from 80 to 1200 until it was perfectly smooth. I degreased the metal with some thinner and removed the shield from the master. I carefully cut away the excess material with scissors and finished the shield with two coats of gloss lacquer. It will be mounted later to Windy's arm.

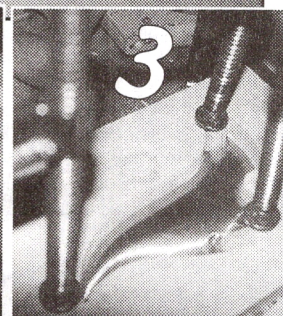
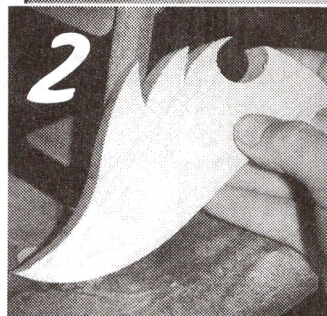
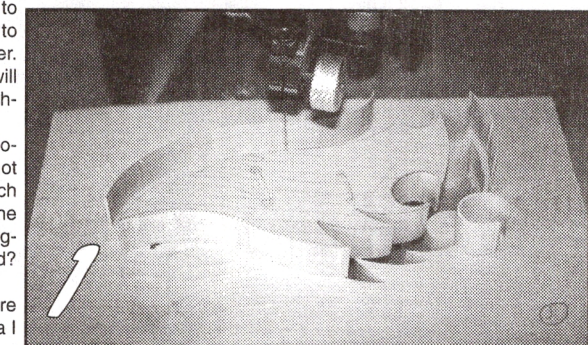
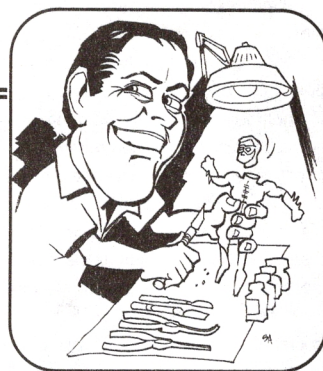
The Second Detail:

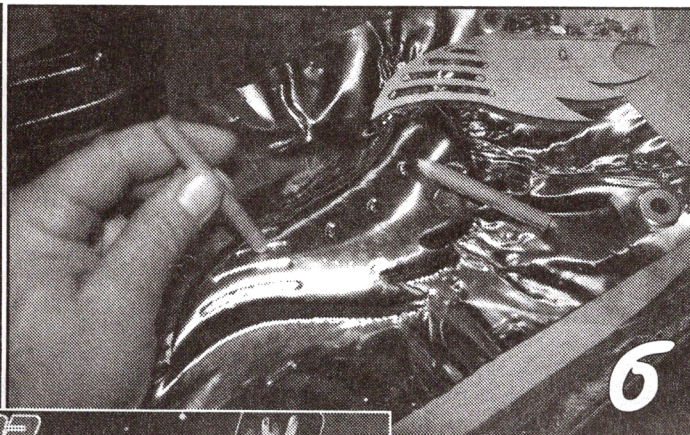
Concurrent with all this activity, I have been working (months!) on the crystal planet aspect of the diorama. In retrospect, I would have sooner modeled Saturn's volcanic moon, Io. I have spent a fortune on crystal kits in the hopes of growing

some of the beauties I have seen prominently displayed in the store window. Should you ever have the need for crystals, I offer **Photo 7** as an example of what NOT to buy. The set was expensive and the results in no way resembled the box display despite my best efforts. I am able to use the crystals but not in the way I originally envisioned. So, I made my own and purchased some others at a shopping mall jewelry show. I first tried making some wooden crystal masters and casting them with a Hydrocal mold and clear casting resin. Back to square one. I considered using an RTV mold but that was going to set me back over \$30 bucks (and I am not on an expense account. Fred affords me this space to blabber on and I am thankful for that!) So, I ordered some clear acrylic rod from U.S. Plastics (1-800-537-9724...an incredible selection of plastic and quick service, too) and turned my own crystals. I will not even begin to describe the procedure as it requires either a milling machine or a profiler to accomplish quickly. If you want to duplicate the effect shown in **Photo 8**, use a table top belt sander to shape the acrylic rods into a hexagonal or octagonal shape.

The Big Detail:

The other key "detail" of the diorama is the Starship Trooper. Let's call him "PJ" for convenience's sake. I really put some thought into this guy as I wanted to make the story special. As I stated before, I did not want to finish his armor battle dress in the "usual" way. I imagined that in the "20 somethingish" century camouflage theory had come along way. Remember that Arnold Schwarzenegger flick, "Predator" with that alien and his electronic invisibility rig? I also began to wonder how a chameleon "knows" what color it is sitting on. From physics I do know that the color we perceive is merely an interpretation of the frequency of visible light reflected to our eyes. Different substances absorb dif-





ferent frequencies of electromagnetic radiation and what's left over we call a particular color (within our range of perception). So, why not some sort of a sensor, sensitive to reflected electromagnetic radiation, that controls an ionized field mimicking what is reflected around it? Technology being what it is these days, I figured my best chance was to effect a metallic suit and mist layers of shimmering colors on the armor. Here is what I did.

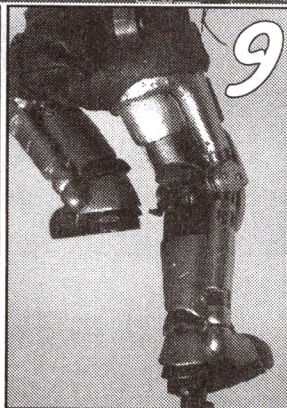
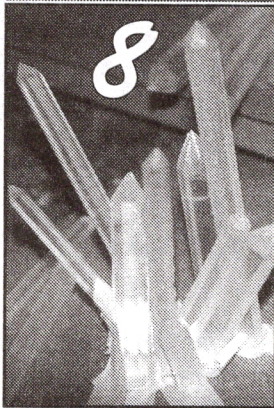
The Duquesne Military Miniatures model was primed with Plastikote NASCAR brand grey primer (available at auto supply stores). On the body, I brushed painted the clothing areas with Testors olive drab flat enamel. I like using oils for these smaller figures as your ability to subtly shade and highlight is greater than with acrylics (my opinion). I have seen numerous books on oil painting with lots of color pictures but NONE on how you mix and apply the colors. I will warn you that the initial expense is high compared to anything else. The upside is that a tube of color will last through many dozens of models. Oils are actually, per model, cheaper than any other paint.

I am going to give you measurements based on a 1/16 inch slice of standard #2 pencil eraser. Cut off a slice and you can visualize one "part" of any paint I use. I mixed a shade of OD, 1 part greenish umber, 2 parts mars yellow, 1/2 part burnt umber and 2 parts Dorlands wax medium, the later of which speeds drying and imparts a matte finish. Using a #1 brush I brushed a very thin layer of color into the fabric areas. Shadows were created by mixing additional 1/2 part greenish umber with 1/2 part of the OD color and applying dots of shade into the folds on the tip of a 00 fine tip paint brush. We are talking minute amounts of paint. Using a 1/4" wide shading brush, work the shade color into the fold and up the side of the fold. Add more shade in dots of pigment and continue shading until you reach the level of shade that pleases you. You will find that you either must have a large supply of brushes or continually clean the ones you are using. I choose the latter and clean with lacquer thinner which dries quickly.

For highlights, add dots of mars yellow to the highpoints and use a shading brush to work the color into the OD and down ridges into the shadows. The effect should result in a subtle transition from light to dark with no single shade of color predominant. You can pop out the highlights by drybrushing with naples yellow but you must be very careful not to overdo it. If you drybrush till you see color, you have overdone the effect. By the way, all this base color, shading and highlighting was done in one sitting. Let the color dry overnight and seal with your favorite matt sealer (Testors Dullcote is fine).

Next, mask the OD areas. I used Ambroid's Masking medium which should be applied as thick as possible. Too thin and it is difficult to lift. Otherwise, Photo 8 shows the end result to good effect. The OD areas were accurately protected while I sprayed the metallic coats.

For the metallic armor, I used Gunze Sangyo's range of lacquer metallics which also come in acrylic and Floquil's RailRoad range of metallics, seven different shades in all. These were airbrushed out of the bottle in a random pattern with



each shade masked with Testors' Parafilm to protect against overspray from subsequent coats. The "gun" may receive additional work before I finish. I saw the trailers to "Men in Black" and may opt for a chrome look on the weapon.

I finished the head last.

In fact, owing to the precise, jointless fit of all the kit parts, I was able to finish each part as a sub-assembly and epoxy it all together after it was painted. I base coated the face in Humbrol flesh enamel and the hair in Testors flat brown enamel. There are dozens of flesh mixes for oils, too numerous to list here. I really suggest you acquire a mentor from the military model-

ing side to guide you. Flesh tones are the hardest because they are the ones we see the most. Here is a starter formula I learned from Kevin Golden: 1 part flesh, 1/3 part cadmium orange, 1/3 part yellow ochre, and 1 part Liquin which is another drying medium that textures the flesh tones and imparts a natural looking sheen. You can "gray down" or cool the color by adding dots of meridian green or veridian blue. Similarly, you can warm the color by adding dots of cadmium red. For highlights, use naples yellow and white. For shadows use burnt umber, venetian red or mars orange. The high points of the face such as the bridge of the nose get a touch of white. Apply and blend the colors exactly as I described for the OD. I will confess this takes lots of practice to achieve convincing results. I'm still working at it.

The good news is that if you don't like it, you can remove it all with lacquer thinner and start over.

My attempt at the chameleon armor, **Photo 9 & 9A**, was executed with Polytranspar paints (WASCO Wildlife Supply, 1-800-334-8012) the same that I used to excellent effect on Revell's Robin. I merely used a section of 3/5 card as a handheld mask and sprayed a thinned version of each color in a random pattern in order that the underlying armor showed through. PJ will be backed by some of the large acrylic crystals and I am hoping that the effect will be convincing.

Finally, I wanted to give PJ that gaunt warrior look so I worked some dioxazine purple into the area beneath the eyes. On his left cheek, a circle of dio. purple centered on crimson gave a bruised look to the cheek. Again, I applied dots of paint with a 00 brush and stippled the paint until it blended into the surrounding skin. Give oils a try. I love to work with them because you can see the final colors coalesce under the influence of your brush.

Next issue: Building the diorama out of cardboard (or how to save some money since I wasted so much on those silly crystal kits).

Best Regards! Chuck

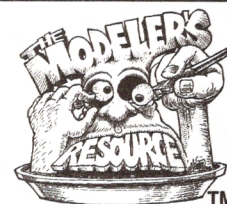


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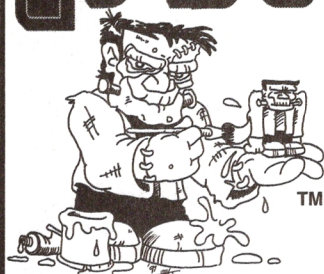
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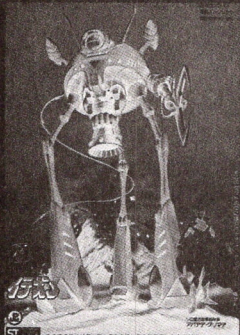
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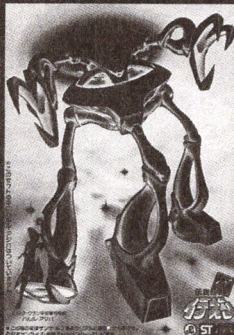
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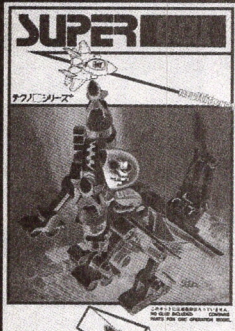
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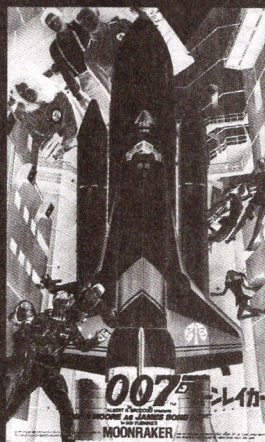
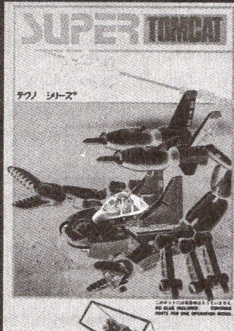
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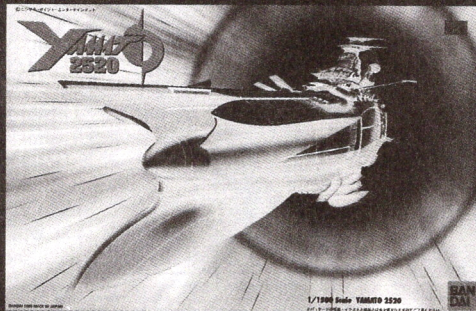


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Glimmer Twins from Posthumous Productions represents two icons in the rock industry, Keith and Mick. Each figure kit (sold separately) comes complete with base.

Keith stands 16" tall and comes with gold hoop earring, half-burned cigarette dangling from his mouth, skull ring, Telecaster guitar, wearing skin vest, blue jeans and boots. Base replicates torn ticket (left half) and is surrounded by an amplifier, head, microphone, record LP, sheet music and nameplate.

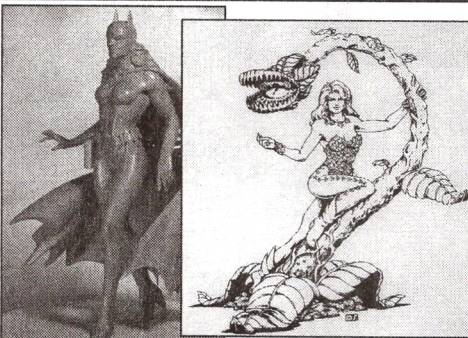
Mick stands 12" tall, positioned in pompous crouch, wailing into microphone. Mick is wearing soccer pants, soccer shoes. Figure stands on concert ticket (right half) and is surrounded by a Vox guitar (tribute to Brian), amplifier, sheet music, microphone stand and nameplate.

Kits are \$125 plus \$7 s/h each or can be purchased together as a two-figure diorama at \$225 plus \$14 s/h. Please make checks or money orders payable to **John D. Apgar, Jr.** only, 88 Oakdale Road, Chester, NJ 07930 Tel: 201.347.8225 Fax: 201.347.8287. Sculpted by Al Reboiro, Guitars by John Paterson, Instructions by Howard Entel, Box Art/Base Production by John F. Knapp.

Besides what was highlighted in last issue, here's what's new from **Sideshow, Inc.:**

- **Frank Kelly Freas'** "God of the Robots", 15" tall vinyl model created from the infamous illustration used on the cover of the Queen album, *News of the World*. The robot figure is adjustable prior to gluing so that you can position him as either kneeling or standing. Kit includes custom engraved statue base. Kit #SS-06 \$60 + \$7 s/h

Kit was sculpted by Mat Falls and includes complete painting instructions created by Tom Gilliland. Kit is packed in black box with color label and is currently shipping. Order direct from Sideshow @ 800.474.3746. Visit them on their website at: <http://www.Sideshowinc.com> for more info on these and other licensed products.



Upcoming from **Horizon** is the new **Batgirl** 1:8 scale model kit, sculpted by Toshi Usui. This kit should be available now with a MSRP of \$99.95 (resin); vinyl version will be \$45.00. Both versions include nameplate and small base.

The sketch represents the upcoming release of **Poison Ivy**, also in 1:8 scale and also sculpted by Toshi Usui. Features Ivy sprawled atop a mutated plant and will also include nameplate. Resin version should be ready this fall with a MSRP of \$125 and the vinyl version has not yet been determined but will be somewhere around \$49.95. Look for these soon!

Lunar Models (that's right, they're back on line!) has some new kits heading your way.

Both kits shown are approx 1:8 scale. First up, is General MacClellan and retails for \$109.95 plus shipping.

Next, is everyone's favorite president, Abraham Lincoln, retailing at \$179.95.

You can look for a full profile of the resurrected Lunar Models in our next issue of *The Modeler's Resource*. We've had the opportunity of visiting their new facility and you can be assured that it's quality throughout. All the old hits plus new ones like the two shown here. I never thought I'd see Lunar Models in my backyard! Hooah!

For more information on Lunar Models and their full product line, drop them a line at: **Lunar Models, 1835 Thunderbolt Dr, #C, Porterville, CA 93257 Tel: 209.784.7121 Fax: 209.784.7889 e-mail: lublin@lightspeed.net**. You can also check out their web site at: <http://www.lunarmodels.com>



Polydata brings you *Gen 13* beginning with their first in the series, *Fairchild*. This is a 1:6 scale model kit, comes fully pre-painted and ready to assemble. Based on a design by the series' artist, J. Scott Campbell, sculptor Steve West has captured the essence of Caitlin Fairchild in this stunning 13 inch tall model. Limited to 1,300 copies, kit is cold cast and individually hand painted. SRP of \$169; ready to ship by the end of Sept '97. *Lando Calrissian* is limited to 9,000 copies worldwide, featuring stunning box art by Star Wars artist Dave Dorman. Other kits include Chewbacca, Boba Fett, Grand Moff Tarkin, Han Solo & Gamorrean Guard. For more info, contact, **Polydata, #2 Laureleaf Road North, Lower Level, Thornhill, Ontario, L3T 4S6 Canada, Tel: 905.771.8339 Fax: 905.771.8338**



Do-Brat (left), Sludgy (right) and Wolf Von F. all from X-O Facto. For more information, contact them at: 310.559.8562, PO Box 341368, Los Angeles, CA 90034



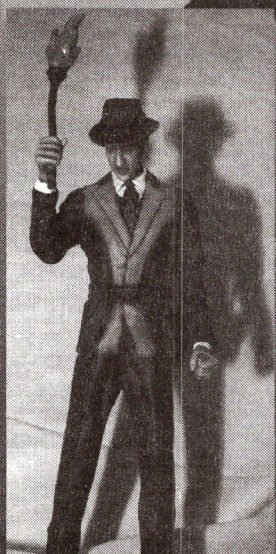
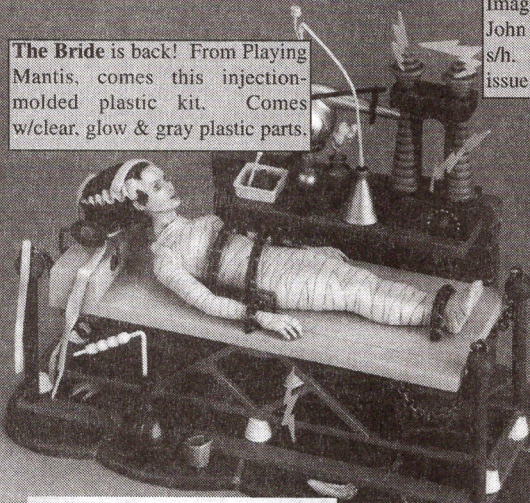
Alien Bust & Alien Capsule, sculpted by Hiro. Both come pre-painted only.



The Templar Knight from Alternative Images. Sculpted by John Cole. \$120 plus s/h. See their ad this issue.



The Bride is back! From Playing Mantis, comes this injection-molded plastic kit. Comes w/clear, glow & gray plastic parts.



Malcolm McDowell from Clockwork Orange. £59.95/\$99.95 plus s/h. J D & Eden Products, PO Box 152, Peterborough, PE3 9XP England E-mail: edenmk@aol.com



John Merrick Bust by Paul Komoda, through Grey Zon. \$35 plus s/h. Grey Zon, 13 W 13 St, #38N, New York City, NY 10011 Tel/Fax: 212.627.5628

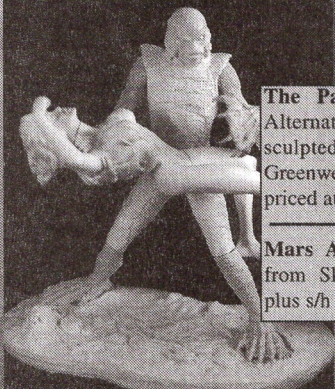


Moon Phat & Yoda, both sculpted by David Grant in 1:6 scale. Moon is \$140 plus s/h and Yoda is \$45 plus \$5 s/h. Contact: Morningstar Creations, 119 Rockland Center, #227, Nanuet, NY 10954 Tel: 914.735.1882



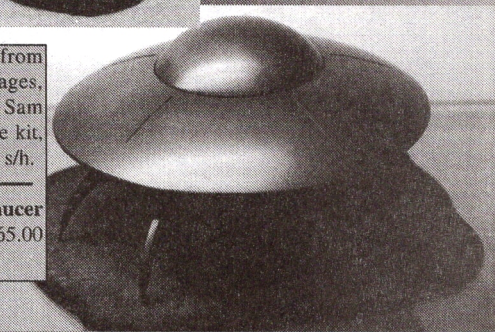
Frankenstein VS Werewolf by Monsters in Motion, sculpted by Shawn Nagle, 10 pcs, (MiM acquired rights from Nagle to reproduce this kit.)

Good Witch by Cellar Dwellers. No other info available. Check with retailers.



The Paramour from Alternative Images, sculpted by Sam Greenwell, 2 Figure kit, priced at \$175 plus s/h.

Mars Attacks Saucer from Skyhook, \$65.00 plus s/h



[illegible]

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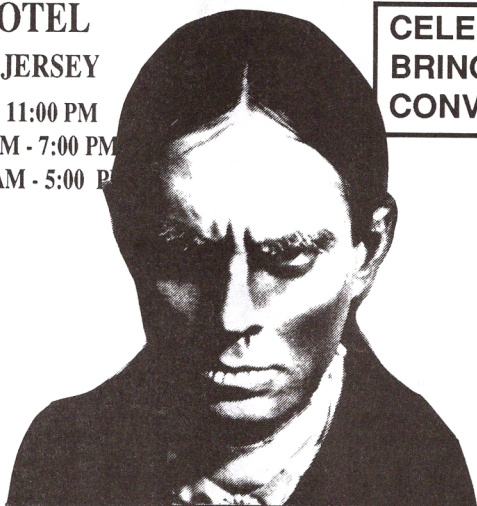
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The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*



The subject matter of this article really sucks. Through a combination of research (digging through magazines, catalogs, etc.) and talking with modelers, sculptors, and company owners, I've put together a little article all about one of my favorite "monsters": The Vampire. Now I don't claim that this list is comprehensive or all-emcompassing (there are a heck of a lot of kits out there based on this subject) so if I fail to mention your favorite or one that you produced, please have mercy on my soul.

Vampire kits are really popular (almost as much as nudes are right now) so I ran across no famine of models to discuss and most of the offerings out there are truly beautiful. Even though the life of a vampire would be a hell on earth to most people, there is the power and immortality issue that can be very attractive. It is for those two reasons that vampires will forever be creatures that everyone enjoys.

In the beginning, there was Aurora. In their series of monster kits begun in 1961, the quintessential vampire, Count Dracula was portrayed as a model kit for the first time. Cast in black styrene plastic, the injection molded plastic kit did a fine job of portraying the beloved actor, Bela Lugosi in his most famous role as the charismatic Count. The kit was later released in glow-in-the-dark plastic and a version entitled Dracula's Dragster was produced in Aurora's line of monsters on hot rods. Dracula's Dragster was possibly the least popular of the line because Aurora gave the famous vampire a very unflattering, over-sized head.

When Aurora released a second line of monster models in 1975, a new version of Dracula was issued. "The Vampire" was another Aurora kit. Designed by William Castle, the kit portrayed a female blood sucker. Aurora also released a kit of Vampirella, the star of the Warren comic magazine of the same name. "Vampi" was a sexy, scantily dressed female vampire designed by Forrest J Ackerman. With new Vampirella comic books being printed today, Vampi is popular again. She is also offered by a number of model companies in various poses. Shawn Nagle sculpted a Vampirella for Harris Comics based on a Frank Frazetta painting. Vision Models offers a 1/6 scale reclining Vampi. Mike Park's Mad Labs Models produced a nude Vampi and on and on.

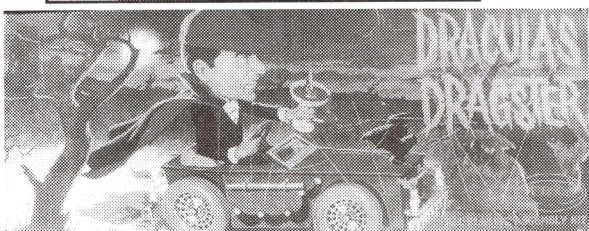
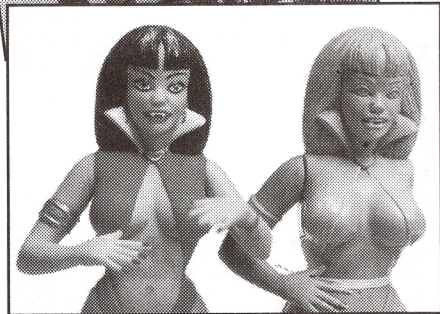
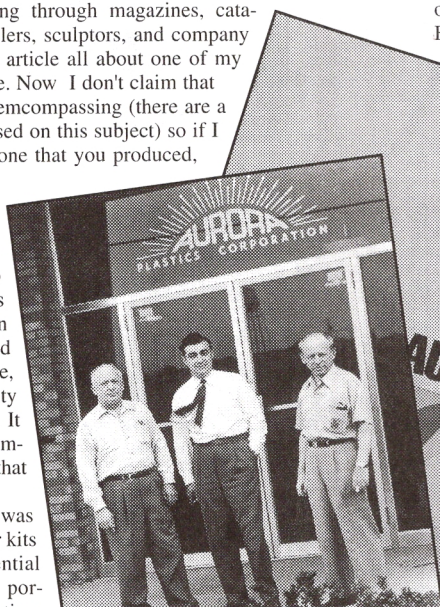
Bela Lugosi is the one true Dracula for most people. Billiken of Japan is on most modeler's top ten list of best model companies and their incredible, vinyl, Dracula is amazing. The likeness to the late, great Bela Lugosi is quite faithful and the pose and overall sculpting make it worthy to stand among the many other wonderful kits from Billiken. I can remember when I first saw Horizon's line of model kits. I thought that Horizon must be a subsidiary company of Billiken. Horizon's Dracula is arguably as good as Billiken's. Horizon spoke of producing another Dracula with the four other monsters they later released in their Universal monsters line but it was not to be.

Danny Soracco's Dimensional Designs offers a Gothic Vampire kit sculpted by Randy Bowen. The model is of Barlowe, the vampire from the movie of Stephen King's novel, *Salem's Lot*.

Dimensional has a Bela the Vampire model that is licensed from the Lugosi estate as well as a deformed Bela. New to Dimensional's Midget Monster line of built and painted figurines sculpted by Randy Lambert is Luna. As with the rest of this line, Luna is a great looking little model kit. Based upon Carol Borland's character in *Mark of the Vampire* (with Bela Lugosi), the likeness is faithful and the overall sculpting is very professional. Randy Bowen sculpted a 1/6 kit of Carol Borland as Luna for Dimensional too. Another new kit for Dimensional is John Carradine as Dracula from films like *House of Dracula*. The kit offers two different heads for Carradine. From the movie, "Planet of Vampires" DD released a model kit of Capt. Mark Markary from "Space Vampire". Danny told me that he has a sculpture of Vorvon, the space version of Nosferatu from Buck Rogers that he has not released yet. Another Midget Monster is Lon Chaney as the vampire from "London After Midnight". Dimensional Designs also sells a Dracula ring in antique silver. Danny says the next kits from Dimensional are 1/6 resin accessories in the tradition of the old Aurora Gruesome Goodies- like lab tables with bottles etc.

A London After Midnight vinyl kit was also produced by Screamin'. Screamin' has also announced that they acquired the rights to do a 1/6 scale vampire kit based on a character appearing in *White Wolf Games*. Horizon made vinyl kits based upon "Bram Stoker's Dracula" including the wolf-type Dracula, Bat-type Dracula and armored Dracula with removable mask. Classic Plastic once issued a resin diorama and bust of Shaithis of Wampyri from the character in Brian Lumley's book, *Necroscope*. Staffan Linder of Swede Creations offers Radu from "Subspecies". Monsters in Motion sells quite a number of vampire kits including a fine Christopher Lee. Alternative Images also offers a Christopher Lee kit called "Prince of Darkness" sculpted by John Nemeck. Gino Crogale did a one piece Chris Lee in a pose with hand reaching out. Mike Parks did several of the Hammer vampires and included tiny little stakes made of wood to plunge into their tiny little resin hearts. Castle Company produced 1/4 scale busts of Christopher Lee and Peter Cushing at one time. Wolf's Head did a bronze bust of Bela Lugosi. Scott Kelly's Alternative Images has a Nosferatu and a female counterpart named Nosferietta. The 15" tall sculptures look very well done. Resin From The Grave's 'Vamp Cop' is from the TV show, "Forever Night". M-1 from Japan did a number of super deformed little vampires like Peter Cushing, Christopher Lee and Nosferatu. Steve West does some absolutely amazing sculptures based on the fantasy art of Boris Vallejo for Cellar Cast. His third in the series looks to be even better than the first two. Entitled "Vampire's Kiss", this realistic sculpture looks as good as a life cast. Cellar Cast also produced "Deadly Invitation", a female vampire in her coffin. Mark Brokaw of Mental Mischief is helping Steve with the casting of "Vampire's Kiss" and is equally impressed with the Cellar Cast kit. He told me that Mental Mischief will soon release a Mark of The Vampire, Luna kit with accessories to make the Billiken Dracula look as he did in the film to accompany Luna on the provided base. Zolt's "From Here to Eternity" portrays a sexy vampire and Jeff Yeagher created a wonderful Van Helsing character figure for Monsters in Motion.

Spectral Motion of Pasadena, Ca. offers "Netherlord" that looks vampire-like with its Gothic wings. Spectral's Mike Elizalde's illustrations alone of his latest piece, Alex the Vampire were undoubtedly enough to sell a lot of advance copies. The bust is now available and every bit as nice as the drawing. These are both original designs by Mike. R&R Studios offers "Midnight Bride". Artist R.L. Heikes used actual body casts for this tremendous life-size



Top: The men who started it with Aurora - (L to R): John Cuomo, Joe Giammarino & Abe Shikes; Aurora 1970 Catalog; Aurora Vampirella; the enhanced version and the released version; Box art for Dracula's Dragster.

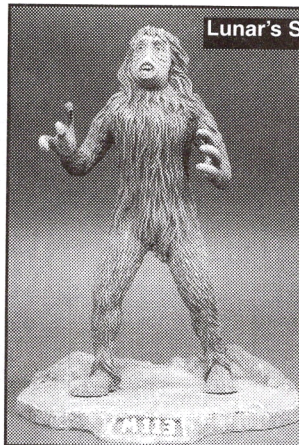
Shawn Nagle's Vampirella for Harris



vampire wall mount. It arrives in ten parts and can include a wig and negligee part for added realism. This model is almost too real for me. A very nice model kit. George Stephenson's Geometric Designs used to offer kits of "Amy" and the Vampire Bat from the movie, "Fright Night". Geometric has produced a resin bust of the silent era movie vampire, Nosferatu sculpted by John Dennett in 1/6 scale.

John owns his own Necronomi Concepts and is one of the industry's premiere sculptors. John has offered his beautiful Vampyr bust in the past. His "Brinke of Eternity" sculpture of scream queen, Brinke Stevens as a vampire is classic. John told me that Brinke was a great person who got in costume and had professional photos taken of herself for the pose. John said he sold hundreds of the very popular kit. John said that he is finally finishing a vampire kit called "Life Leecher" which is a creature of his own creation from a story he wrote in High School. The Life Leecher is part ghost that comes up out of the ground as smoke to attach itself to others and drain the life out of them. The kit will be made of white metal with a resin base. "Downed Mausoleum" is another new kit John described to me in which three vampires crawl over the ruins of a fallen mausoleum.

Besides Shawn Nagle's fine Vampirella kit, he sculpted Keifer Sutherland as the modern day young vampire from the movie, "The Lost Boys". He told me that it was a very good seller for him. In fact, modelers often asked him if he planned to do the entire group of vampires from the film, to which Shawn replied, "No". Lost Boys was among the first few kits that Shawn did soon after leaving his partner and Capone Models. Its success helped give him the confidence to carry on and become the popular sculptor he is today. Shawn said that he thinks vampire kits are so popular now because of the gothic look of rock and roll and people in general which all reflects



Lunar's Salt Vampire



Dim. Designs' Gothic Vampire



Dim. Designs' Midget Monster Bela, Luna and Midget Monster Luna kits



on society. He may be right but it doesn't paint a very good image of mankind. Dr. Voodoo's Goo Goo Mummies makes "Ira the Vamp" in 6 resin pieces at 5 1/2" tall. She is part of their Pagan Pygmies series. A vampire bust from The Nightmare Before Christmas was available from Cranky Kits. Nosferatu was also made by Midnight Studios' Dave Grasso who works in films for companies like Stan Winston Studios. Also, Ciprano Studios has a Max Schreck Nosferatu.

Tony McVey did a small bust of a vampire a while back. He also did a life mask of Nosferatu at his Menagerie Studios in San Francisco. He told me that he plans to soon add a vampire to his series of monsters of his own design that includes Kong, Rhedosaurus, Frankenstein, Wolfman, and Mummy so far.

Jim Fawkes, who I was very sorry to hear had recently passed away created the female vamp temptress, "Lissa" and "The Final Kiss" for his rock 'n roll vampire line.

MPC issued a plastic model of Dark Shadows' Barnabas Collins (and a kit of his van) in 1969 from the popular soap opera of the time.

Action Kits International produced a Ben Cross/Barnabas Collins sculpture from the short lived remake of the television series sculpted by Bill



Nagle's Lost Boys



Merklein. Janus Models has been impressing modelers, myself included, with their entire line of monster models. They have announced the release of their licensed Bela Lugosi model from the movie, White Zombie sculpted by Thomas Kuntz. Tom Kuntz is very well known and respected as a sculptor. He told me that he unfortunately

has no new vampire related kits coming out. In fact, I talked to Dark Horse and they are finally releasing their Dracula sculpture that Tom created for them. He did a fantastic likeness of Bela and Dark Horse had to ask him to change it to a more generic vampire head after licensing problems with the Lugosi estate came into play. The entire project has been frustrating for Tom, but he now says it looks like his original Bela head will be on his sculpture after all. The sculpture is on a very beautiful staircase base. Tom's company Artomic Creations is based in the Los Angeles area. Tom has created a fine sculpture of Nosferatu and a bust of Vlad Dracula. Tom has also created a Vampiria model as she appeared on television in 1954. Giving this sculpture fish net stockings was a long tedious job that took Tom many hours. Tom is a master at

sculpting likenesses of the face and created one or more great Bela Lugosi as Dracula busts. Vampire kits are plentiful and usually of the highest quality. I hope you enjoyed reading this list by candlelight and were able to finish before the first rays of morning sun began to break through your window and creep across your floor.



L to R: John Dennett's Brinke of Eternity; Life Leecher and Miss Tokyo Tour

The Mad Model Party IV



Michael Burnett Raptor! Cine Art's Alien head w/light & sound chips



by Wandering Reporter
Jim Bertges

Now that the fourth installment of the Mad Model Party has taken its proper place in history, we're here to provide a visual and verbal reminiscence of the sights and sounds of those two days in May. This year's Mad gathering was held at the spacious Pasadena Convention Center which provided ample room for nearly one hundred dealers, seminars, special displays of actual dinosaur bones and some incredible science fiction movie and TV props from the collection of Bob Burns and of course, the contest area. A number of celebrities and well known artists were in attendance including Director John Landis, Bob Burns, Clive Barker, renowned Science Fiction artist Kelly Freas, Bernie Wrightson, William Stout, well known movie designer and dinosaur artist, Tim Bradstreet and Yasushi Nirawawa the designer of kits from Fewture Core Models. Besides **The Modeler's Resource** whose West Coast premier of their new Sitting Pretty caught the attention of many at the show, other dealers included **Horizon**, premiering their new Two Face, Mr. Freeze and Penguin kits; **Cellar Cast** with their latest Boris kit, Vampire's Kiss; **GEOmetric** showed off their newest Predator, Aliens and new Monster Busts; **XO Facto** with kits ranging from Dirty Harry to Wolf Von Frankenstein as well as their detailed Lab Base and Phantom Base; as well as a wide array of smaller companies with a wide array of strange and unusual items on display. It was an exciting and exhausting couple of days, but we'll let the pictures and comments of show attendees tell the story.

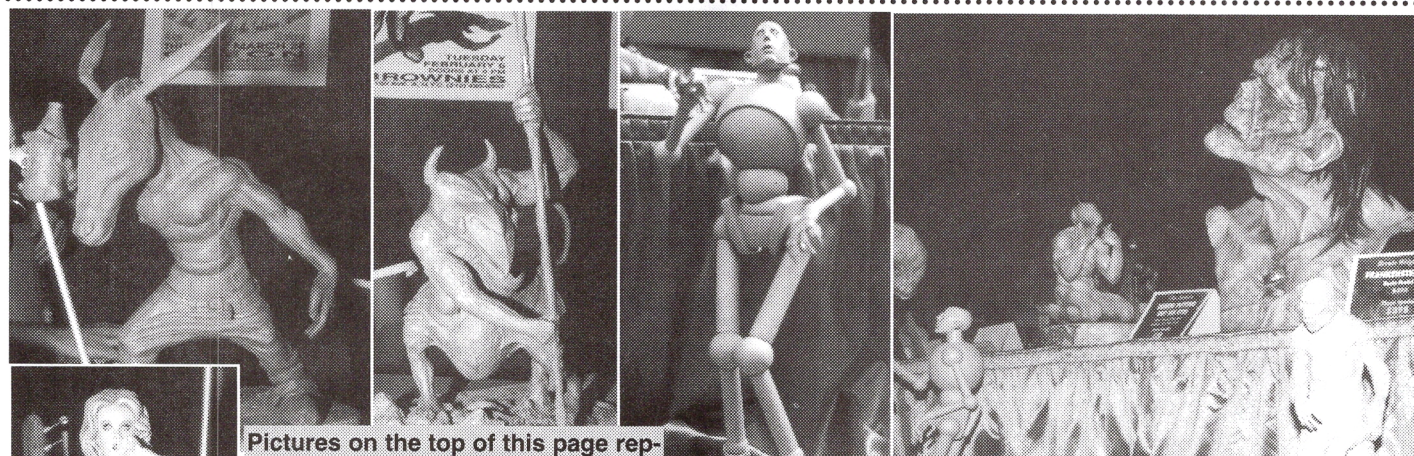
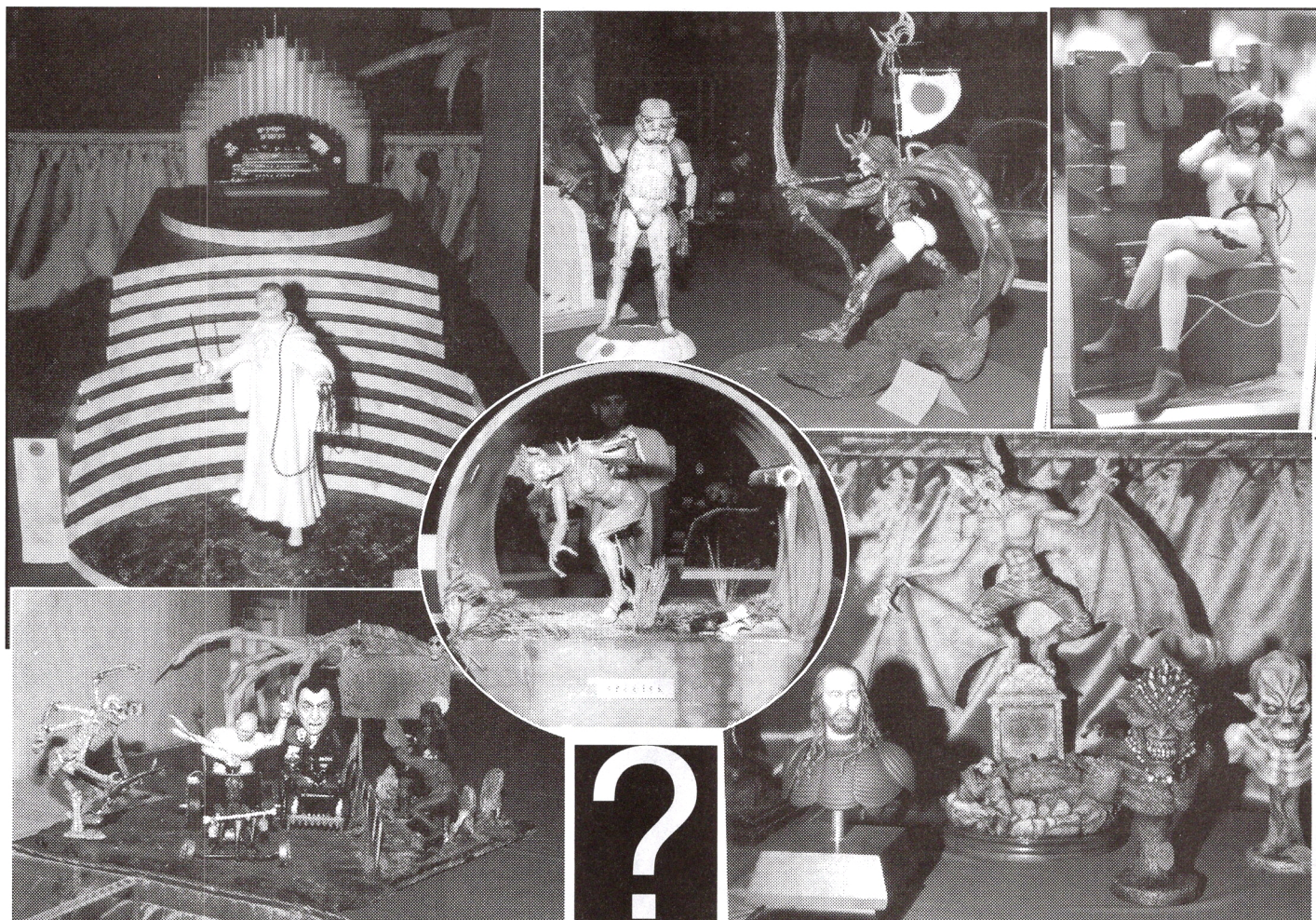
- "We're having a great time. It seems like the crowds are not quite like last year, but that may have to do with the holiday. But, overall we're not losing money." *Gordy Dutt, Kitbuilders Magazine.*
- "Eat vegetarian." *Mark Paskell, Kitbuilders Magazine.*
- "The show's very good, on Saturday we did very well." *Joe Sid, Neo Model Tech.*
- "It's a good show, it's really wild. Lots of variety. The contest area is a lot better than last year, better variety. Fewer Predators. We met a lot of people on Saturday, but Sunday slowed down. It was better than having it on Mother's Day like last year." *Denis Bohm, Gremlins In The Garage.*
- "The show's fantastic. There's a lot of interest in my pieces and my work. I try to market myself as a supplier and a sculptor. We had a good time and we did some business, what more could we ask for?" *Mark Krivicke, MRK Unlimited.*
- "The thing I love about this show is the thing I hate about this show and that is, there's so much good stuff. There's so much competition. We did really well. We sold out of quite a few pieces. It's always worth the trip,

good show." *George Stephenson, GEOmetric.*

- "This is a very nice show because we get to see a lot of the effects men who inspire us to do these models. You meet a lot of people who work in the film industry. Overall the show is nice because it is mostly model oriented and there aren't a lot of things other than models. Particularly the hotel and the whole atmosphere is great." *Shawn Nagel.*
- "We had a good show and we're coming to the next show." *Morning Star Productions.*
- "This is so cool! There's so much stuff here, it's almost overwhelming." *Travis Topa, show attendee.*
- "Every year it's better and better. Every year we premier a new kit, this year we introduced three new kits and they did fantastic. Everybody was excited about them. It was a great show." *Jim Turner, Horizon.*
- "I had a really good show. It was lots of fun, but I almost think it should be a one day show. Basically, I think the people who want the kits are here the first day and that's when people make most of their sales." *Dave Bengel, Skyhook Models.*

~Mad Model Party Contest Winners~

- **Beginner Category:** (Sponsored by Horizon)
1st Place ~ Laszlo Gadzdowicz w/ "Bird of Prey"
Runner-Up ~ Alexander Hudson w/ "Mars Attacks"
- **Open Category:** (Sponsored by GEOmetric)
1st Place ~ Marcus Deleo w/ "Katana Ogasawara"
Runner-Up ~ John Rosengrant w/ "Celtic Vampire"
- **Painting Category:** (Sponsored by The Modeler's Resource)
1st Place ~ Mike Good w/ "Nosferatu"
Runner-Up ~ Francisco Fernandes w/ "Dracula Bust in Armor"
- **3D Animé Category:** (Sponsored by Avatar Creations)
1st Place ~ John Margaros w/ "Famous Battles"
Runner-Up ~ Ed Perello w/ "Igrat"
- **The People's Choice Award:** (Sponsored by AFM)
Robert Sutton w/ "Batman VS Predator"



Pictures on the top of this page represent many of the fine models that were entered into the contest. The judges had a tough job!

The photos on the bottom half of this page represent some of the excellent product (as well as prototypes) that clamored for folks' attention as they toured the hall. Top left clockwise: Raven Studio's fantastic creations; Sideshow's *God of the Robots* and *Frankenstein* bust, *Schlock Monster*; very cool Toho Monster busts - full size; Styrene Studios' *Barbarella* kit.

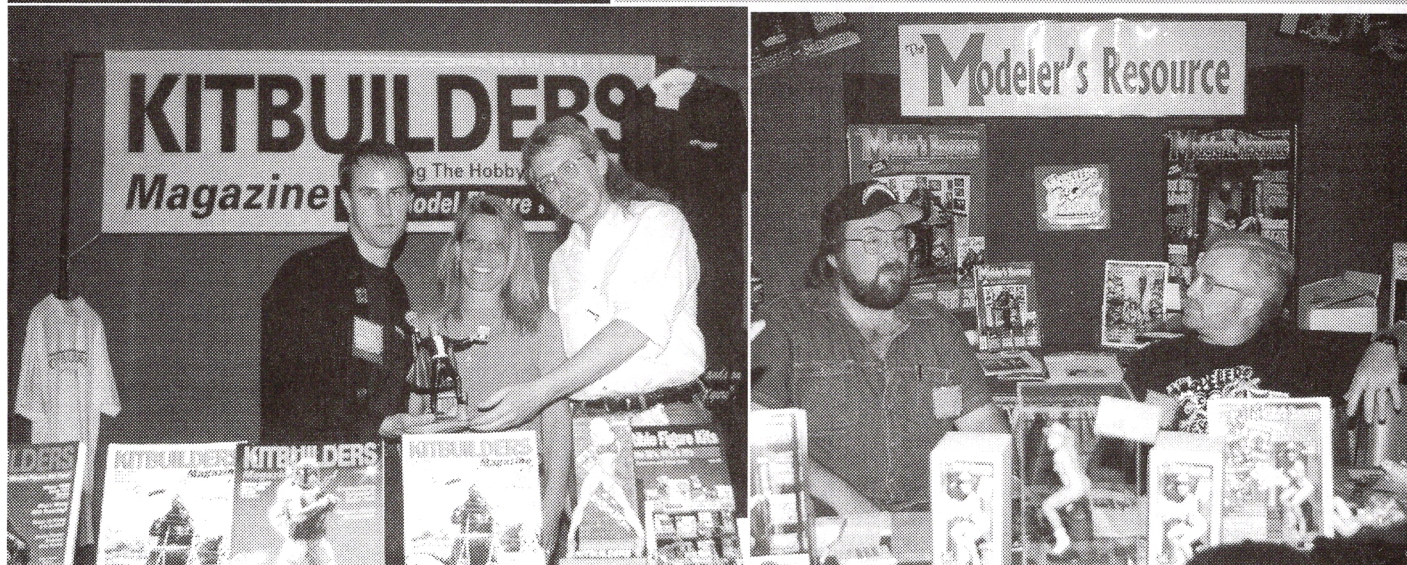


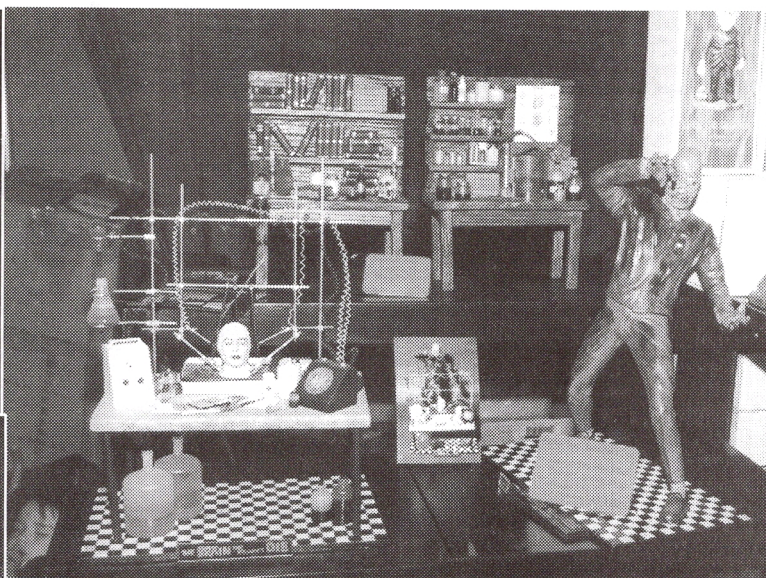


Abyss Creations' *Dancer 1*, *Dancer 2* and *Suzy* kits; Avatar Creations presenting *Venom*, *Cutter* and *Graveyard* kits. Below left: Two full scale busts from Michael Burnett Productions.

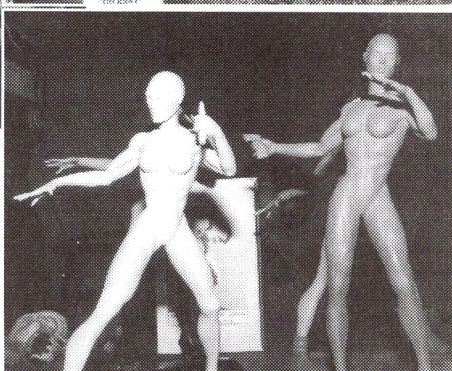
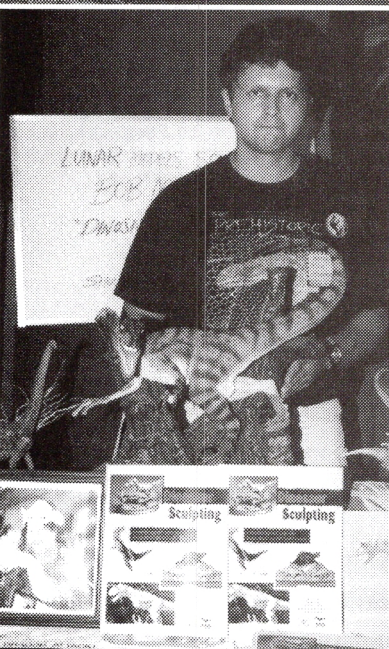
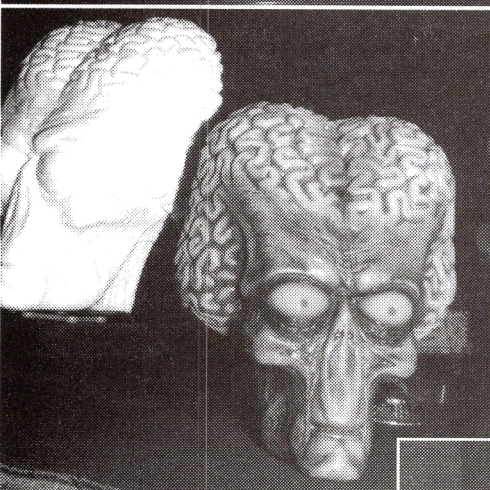


Left: Two of Mad Labs' new *Freaks* series of kits; Above left: Cellar Cast's *Vampire's Kiss*; Below left: The gang from *Kitbuilders* magazine; Below right: Bill "The Craftbeast" Craft and Fred DeRuvo discuss the next issue of *The Modeler's Resource*.





Dimensional Designs with their new *Brain That Wouldn't Die*, *Gothic Vampire*, *John Carradine*, *Luna & Midget Monsters* line of model kits.



Left to Right: Cine Art's new wall mounted alien head with light and sound motion detector chips; Morning Star Creations' *Biostein*, *Moon Phat*, *Young Frankenstein* et al; XO Facto's *Wolf Von Frankenstein* w/tomb base and *Do-Brat*; Neo Model Tech's *Generic Vixen*; MRK Unlimited's *Triton* and Mark Krivicke; Bob Morales and his book on sculpting dinosaurs.

It's All Plastic to Me with Jim Bertges

Monsters and Mayhem, Bug Eyed Monsters "It Conquered The World"

This is the good stuff! For those of us who grew up on Shock Theatre, Creature Features, Chiller Theatre, or whatever the local TV monster movie program was called in your area, those tacky low-budget, black and white monsters of the fifties hold a special place in our hearts. In that spirit, Monsters and Mayhem has started a series of Bug Eyed Monsters based on creatures from those fondly remembered, but imperfect films from an era long past.

First in the series is the titular "It" from the classic American International picture "It Conquered The World." The 1/16 scale kit features two figures, the pointy headed creature, who over the years has come to be known as the "Carrot Creature" or "Cucumber Man," and a very distressed young lady dressed in a swimsuit. The whole thing comes with a rocky cave floor base, since "It" spent most of its time hiding inside a dank cave while plotting to overthrow the Earth. You may well be wondering what the heck a bikini clad babe is doing sunbathing on the hard cold floor of a cave, but you may as well ask why a super intelligent vegetable creature from Venus has two little bitty horns coming out of the top of his head like some alien Viking. Your puny human logic is no match for this conundrum, to fully appreciate this experience, you must cast aside all you know, dive in and have fun!

The creature in the film was designed and built by Paul Blaisdell, the monster maker responsible for many of the most memorable monsters of the fifties including the She Creature, the Saucermen (from Invasion Of The...) and It, The Terror From Beyond Space. Blaisdell also operated the creature on the set, crouching inside its body. In reality, "It", who Blaisdell affectionately dubbed "Beulah", was red in color with pinkish, salmon colored highlights and glowing orange eyes. But since the film was produced in black and white, his original color hardly matters. For much of the movie "It" stayed in the deep shadows of a cave and looked quite menacing and that was what it was designed for. However, the director wanted a more exciting climax than the script called for and demanded the monster exit the cave to confront the humans in broad daylight. Unfortunately, "It" was never designed to "walk" around and Blaisdell had to push and struggle with it from inside resulting in an unintentionally comic demise for what could have been a dignified menace from outer space.

The creature consists of five white resin parts, the body, two arms and two little horns for the top of his head. The casting is exceptional and I found no air bubbles to deal with and no seam lines to remove. The only putty work necessary on the creature itself is at the point where the arms join the body. I pinned the arms and covered the resulting seam with a thin layer of MagicSculp, epoxy putty. The young lady being menaced by "It" is cast in four parts, body, left arm and two feet. Again, the casting on this piece is excellent, with only a few minor seam lines to sand. The girl is such a complex piece of sculpture that I'm amazed at the skill it took to cast her. Only a small amount of putty is needed to blend her feet into her ankles. At first her pose looks a little awkward, but it closely resembles the pose Beverly Garland is striking on the poster for the film, which is reproduced on the instruction sheet, so she works very well when posed with the creature. The cave floor base is a thick one piece casting with a good amount of rocky detail.

And then came the paint. For the base, I figured that since the creature hung out at California's famous Bronson Cavern, I'd go with California sandstone for the rocky terrain. After washing and priming, I basecoated the base with Testors Model Master Light Earth. That was followed by what is becoming one of my favorite painting techniques, staining with Ceramcote acrylics. Ceramcote is craft paint used for painting plaster statues and wood pieces found in craft stores. It is inexpensive and comes in a wide range of colors. The ol' Craftbeast, Bill Craft, exposed me to it a while back and I've found it very useful. The process is the same as if you were using paints specifically made for staining, paint the color on in sections, the wipe it off, leaving the darker color in the cracks and recesses. I used Ceramcote Iron Oxide to stain over the Light Earth, then dry brushed Spice Tan over the whole works and ended up with a pretty nice looking base.

The girl was a simple skin/swimsuit/towel paint job. After basecoats of Ceramcote Medium Flesh, Insignia Red and white, I used oils to shade and detail the skin and towel. I used a Terra Rosa for the shadows and darker areas of the girl's skin, this



gave her a just out in the sun look. Her face and eyes were shaded sparingly, with thin eyelash lines painted in above and below her eyes and red, fifties style lips. Her hair was basecoated in Testor's Rust and highlighted by drybrushing golden brown and light tan. Because the towel was white, I used light blue to add shading.

The swim suit was just straight red with minimal shading around the edges.

For the creature I agonized over what color scheme I wanted to go with. Did I want to stay with the original red and pink or use greens as I had always imagined the creature or go completely off the wall and use shades of purple? I finally decided to go full vegetable with "It". I gave him a basecoat of Krylon Sage Green, then stained him with Ceramcoat Deep Forest Green to bring out all his tiny details. From there I drybrushed on vertical stripes in progressively lighter shades of green until I was satisfied with the overall plant like feeling. But the green didn't stop there, for the teeth, claws, horns and the little spiky things around the base, I mixed up a very light green and brushed it on sparingly. The only places I used a color other than green were the eyes, where I painted on a yellow and red and swirled them together while still wet resulting in a fiery orange, and a bit of red for the piece of tongue that shows between his formidable fangs.

When all the figures are affixed to the base, this kit makes a wonderful addition to any collection. The girl needs to be pinned to the base because she tends to fall over backward if left alone. The kit's small size is no detriment to the amount of detail the sculptor was able to achieve. In fact, the size is of great advantage to those of us who are running out of space to display our models. I would love to have a number of kits in this scale gracing my shelf. And at the very affordable price of \$38.95, I could actually afford to buy them as well. Since this is the first in a promised series from Monsters and Mayhem, modelers have a lot to hope for. The Monsters & Mayhem catalog suggests that future subjects in the "Bug Eyed Monsters" series could be The Giant Leeches, Invasion of the Saucermen, and maybe even the robot from Target Earth. There are so many wonderfully tacky creatures to choose from that we have a lot to anticipate. If all the subsequent kits in the series live up to the quality and detail and fun of this one, then they will be wonderful gems sought after by everyone. For an illustrated *Monsters and Mayhem* catalog send a \$3.00 check or money order to: **David Graf, Monsters and Mayhem Models, PO Box 10620, Costa Mesa, CA 92627-1062.**

Star Wars Emporium's "Butch"

This is one big, heavy, solid chunk of resin and it's a lot of fun to work on. Based on Bruce Willis's boxer, Butch, from the movie Pulp Fiction, the pose and likeness are right on character. It's the kind of kit where the likeness grows better the more you work with it. Sculptor Lee Ames captured Bruce Willis right down to his trademark smirk. And, to top it off, it comes with a really cool base.

The figure comes in two white resin and one metal parts. The base is more complicated and comes in twelve white resin parts. The casting of the body does present some problems, but nothing out of the ordinary. Offset seam lines on the head are easily reshaped with the edge of a hobby knife, but scraping the seam down left a slight indentation in Butch's head, so I filled it with a small piece of Magic Sculpt and pressed a small piece of 100 grit sandpaper into the wet putty to duplicate the lost hair texture. One thing that would help in the construction of this kit would be the inclusion of a photo of the finished piece to let the builder see what the makers had in mind. There are rough spots on the face that could be unshaved stubble, but that area also was plagued by air bubbles and little lumps which had to be dealt with. It was difficult to keep the texture the same on both sides of the face, so the stubble had to be made up with paint. Air bubbles were a slight problem elsewhere, but were



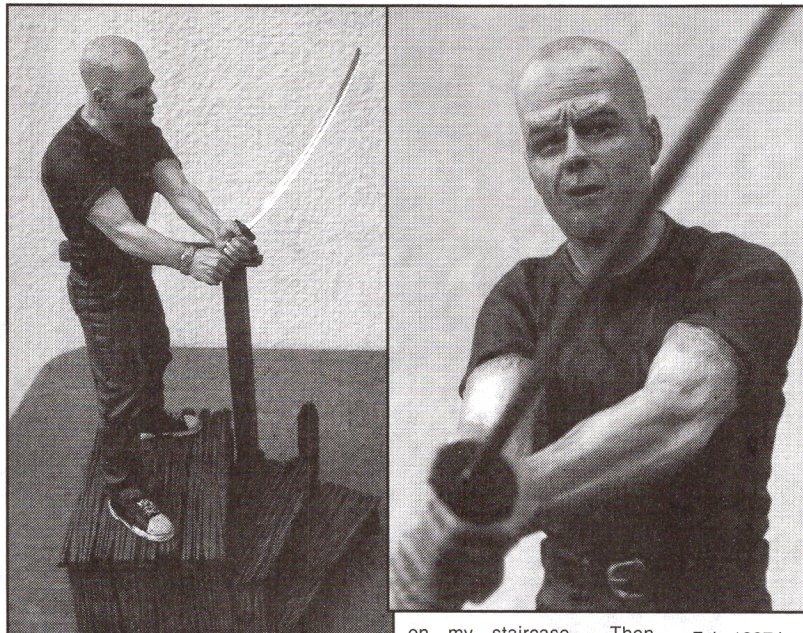
easily eliminated.

The kit has seam lines to take care of and then it has seams to take care of. Molding seams were quite easy to remove in this soft resin, but those other seams, on Butch's jeans, were something else. The seams sculpted into Butch's jeans are quite prominent and need to be sanded down for a more realistic look. The over all sculpting job is quite good, but it seems that the artist has purposely left the surface with a rough, almost unfinished look. This may have been an artistic choice because of the rugged nature of the character. The rough surface does add to the texture of Butch's clothing and ultimately works out in favor of the finished kit.

Assembly of the figure itself is as simple as it gets. There are basically two parts, the body and the two arms. The arms are one piece and are connected where the hands are holding the hilt of a samurai sword. In my kit the ends of the arms that attached to the body were too close together, but a few minutes under hot water allowed me to spread them apart for the right fit. Also, the ends of the arms were missing bits due to large air bubbles and had to be reshaped with Magic Sculpt. The arms fit to the body with male/female connectors, but the female ends needed to be ground out for a tight fit. The only other part needed to complete the figure is the sword blade. Molded in soft metal, the blade had some flaws, but with some scraping and sanding and polishing it can become quite authentic looking. However, I over-worked my blade and uncovered some flaws within the metal. Instead of cutting a new blade from plastic, I decided to coat my metal blade with superglue and sand it smooth. This filled all the flaws and built up several gaps and nicks in the metal. The superglue sanded very smooth with progressively finer grades of sandpaper and strengthened the soft metal. For the final touch, I covered the blade with Bare Metal Foil and ended up with a really shiny, sharp-looking blade.

Assembly of the base was another matter entirely. The base is a small, deteriorating staircase where Butch makes his stand. The molding and sculpting of the parts is fantastic. The steps are made of extremely aged and weathered wood and the sculpting is so convincing that you feel almost as though you could get splinters from handling the parts. However, the instructions for assembly of the staircase are more confusing than helpful. The picture on the sheet looks like they assembled the steps, smashed them, photographed it, then drew lines to indicate how to put it back together. This is another place where photos of the finished piece would be more helpful. I experimented with the parts, using masking tape to hold them together until I figured out how they went together. Once I determined the assembly, I drilled and pinned all the parts for strength. I also used a piece of wood to cross brace the large part of the staircase. The parts for the staircase were cast in an open mold, so the backs of all the parts are smooth and blank. This is OK for the large flat pieces, but the smaller banister parts were in need of some detailing. I sanded the blank sides down and used a saw blade to scrape in a wood grain pattern. Since the parts show heavy weathering, I used a full sized saw to gouge the surface. It's an easy procedure, just lay the part flat and drag the saw blade sideways across the surface. The effect is enhanced if you drag the blade across more than once and using a varying pressure each time. When finally assembled, this is a fantastic base. In fact, it could be released as a separate kit as a base for other kits.

Painting the base was a quick and simple operation. I let my coat of dark gray primer serve as the base coat



on my staircase. Then, because it was supposed to be an old gunky thing, I found the gunkiest stuff I could to make a wash to fill in the cracks. I used my brush cleaning water. It had been sitting out on the work bench for at least a couple of weeks and had a nice build up of goo at the bottom, perfect for gunking up the stairs. I brushed the goop on liberally, hoping that I might pick a few little chips of color to smear on too. I allowed that coat to dry overnight, then drybrushed the whole thing with Ceramcote Quaker Gray. Finally, and this is the fun part (not that the gunk part wasn't fun), I stained the whole thing with Ceramcote Iron Oxide. This left the deep cracks stained a dark brown and gave a brown tint to the highlights I'd drybrushed on previously. It all worked out great.

Painting the figure was also a simple task. Not having seen Pulp Fiction, yet, I based my color choices on a color xerox included with the kit and on some basic assumptions. The xerox shows him wearing a black t-shirt and I assumed he was wearing standard blue jeans, that was easy. When it came to his shoes, I figured I could go two ways. They could be all black, like boxers' athletic shoes, or they could be black & white sneakers. Since they were sculpted to look like a pair of Keds, I chose the latter. Painting the shoes black and white helps separate the figure from the base and add a bit of brightness to a dark paint job. I basecoated Butch's clothes with Ceramcote, Charcoal for the shirt and Avon Blue for the jeans. His skin was given a coat of Light Flesh. I chose Charcoal gray for the black shirt so it wouldn't be just a flat, dead black. Using gray allowed me to use black to accent the shadows of the shirt. I used a very small amount of light gray to hit the highlights. For the jeans I used dark blue to deepen the shadows in the folds and along the seam lines and around the pockets. I went easy on the highlights on the pants, allowing natural light to do most of the work. I used oils to detail Butch's skin. Burnt umber and white were mixed and applied to the recesses of his arms and face, then using a clean brush I blended the edges out so they faded into the lighter color of his skin. Highlights were blended in the same way, but using a much lighter mixture of white and burnt umber. I used the burnt umber straight from the tube to add the shadows in between his fingers and to separate his hands. To create his beard stubble, I used a stipple technique, pressing an older brush straight down into a bit of the oil paint, then dabbing it straight down on a card to get most of the paint off, then pressing the brush straight on to the figure's face, but only once. This was repeated until the stubble looked right, but I was careful not to smear the previously applied paint. This character has a very short haircut and I felt that if I just painted his hair with an overall sandy brown color, it would look more like a skull cap than hair. So, I painted the whole head with the base flesh tone, then drybrushed on the sandy

brown hair color, picking up the texture in the sculpture, but leaving some of the flesh color showing through as it would in real life. Eyebrows were treated in a similar manner, but with a darker color.

This kit builds up really well, once you've gotten past the few flaws and difficulties. There's a name plate included with the film's title spelled out just like it was in all the ads and set against what looks like a leather surface. If you like Bruce Willis or Pulp Fiction, this kit will be an excellent addition to your collection. Star Wars Emporium in England is offering as a limited edition of 500 pieces. You can contact **The Star Wars Emporium at 13 Lower Goat Lane, Norwich, Norfolk NR12 1EL, England, or by e-mail at starwars@netcom.co.uk.**

Wayne "The Dane" Hansen's Video Magazine

This is an interesting and unique new way to delve into information about our hobby. The issue at hand, #11,

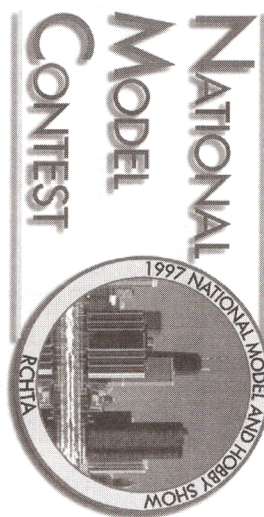
Feb. 1997 has several interesting features including an Artist Profile of surrealist artist Abdul Mati Klarwein, Kit Reviews, the "Sculpture Gallery" and coverage of the October 1996 Chiller show. While this is not a highly polished production, Wayne's magazine offers a new way to look at things that can't be offered on the printed page. Of the four features in this two hour video, three were of great interest. The Kit Reviews offer a straightforward viewing of the kits, first unassembled so we can get an idea of how much of a challenge the kit will be, then assembled so we can get an idea of the finished piece. This gives us a good look at a potential purchase and allows the reviewer to point out the advantages and flaws of a kit. An interesting addition to the magazine would be a "How To" feature, so we can actually see how various techniques are accomplished. The "Sculpture Gallery" features both kit-bashed spaceships and sculptures by Kevin Mercado of Blackstar Productions and provides a look at some interesting models and the talents of an upcoming sculptor. The visit to the Chiller show provided an in depth look at entries in the modeling contest as well as a trip through the dealers' room, providing a great opportunity for those of us who were unable to attend.

However, while the tape provides a great deal of interesting material, it would benefit from some judicious editing. Much of the material featured is repetitious and drags on beyond the point of interest. I guess that's why the Fast Forward button was created. If the features were trimmed down a bit the whole video would move along at a better pace. Like any magazine, this one will offer pieces that are not to everyone's liking, but overall, it is well worth your time to sample Wayne's work. You're bound to find something fascinating somewhere in this two hour video. **Sample copies are \$12.95 plus \$3.75 shipping from Video Magazine, Wayne Hansen, 415 Julian Woods Lane, Julian PA 16844.**



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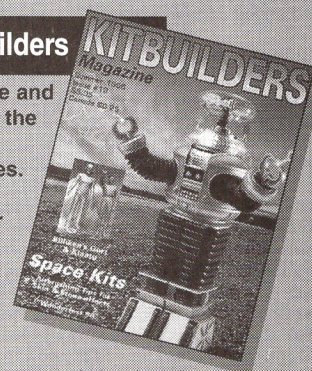
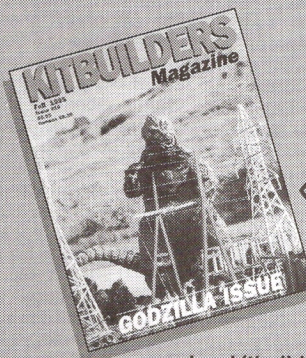
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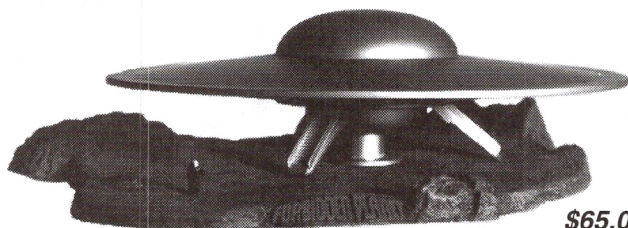
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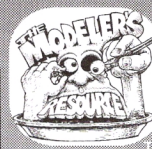
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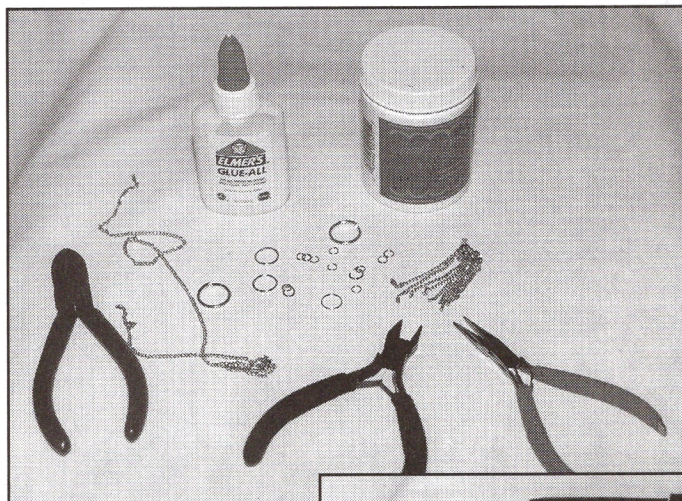
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Tales from the Glue Queen

with Cindy Morgan

DETAILS MAKE IT HAPPEN!



To a realtor it's "location, location, location." To a modeler it's "detail, detail, detail." A really great model looks just OK if no attention is paid to detail, whereas a mediocre model can look fantastic when a little extra effort and imagination are added to make the model "come alive."

Back to the craft store we go for items to "jazz" up our figure or diorama. If you are doing a female figure that has earrings or bangle bracelets, "jump rings" are perfect. Jump rings are found in the jewelry supplies section. They are made of silver or gold wire and come in different sizes. Use the smaller ones for earrings and the larger ones for bangle bracelets. Sand off the molded jewelry and attach the jump rings with a drop of white craft glue. Super glue will discolor and react with the paint on a finished piece.

Also in the jewelry section are small gold and silver chains and chain tassels. These work great as leashes for dragons or wild cats, necklaces, wrist and ankle chains, etc. They too, come in different sizes and lengths. Using small wire cutters or wire pliers, cut to desired length and attach with white craft glue.

Crosses and other jewelry findings give an exceptional touch of authentic detail when embedded in cellucloy or plaster in a gothic diorama. After the jewelry piece has been embedded and glued, paint it a base coat of black then drybrush with silver, gold or copper to get a worn weathered look. A very light dry-brushing or wash of olive or drab green on the gold and copper gives a patina finish.

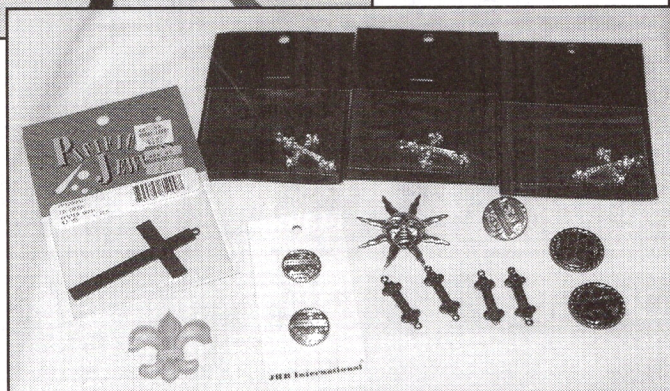
Rhinestones and gemstones come in a wide range of shapes, colors and sizes. Does your female model have a necklace or headband with gemstones? Take your Dremel and grind a slight depression the size of the original molded stone. Pick a gemstone that fits the depression. Glue with white craft glue. All stones and chains should be attached after the model is completely painted and sealed.

If your diorama needs multi-colored or white lights, try T-shirt lights. There are ten lights per set, powered by a small watch battery pack that can be hidden behind the base. These can be found in most craft stores in the T-shirt or fabric paint department. Each individual light is held in place by an o-ring. Another light option is the battery operated 10-12 mini-Christmas light strands. These are harder to find throughout the year, so if you like to use them, stock up at Christmas.

Speaking of Christmas, tiny ornaments and angels are also good to

embed in gothic walls of plaster or cellucloy. The angels also work well on grave-stones or mau-soleum doors. Since most of the ornaments are plastic, just base coat and paint to match. You can make them look metallic or stone-like.

On to the floral department - an alternative to hobby shop trees and bushes. Many of the dried and silk greenery and "twigs" are great for building jungle, seashore or any scenic diorama. When choosing your foliage material, keep in mind the scale. Feathery, fern-like leaves can be used to make small bushes. Cut the leaves from the large wire stem. Drill a small hole in your diorama base. Take several of the leaves and glue them in the hole using



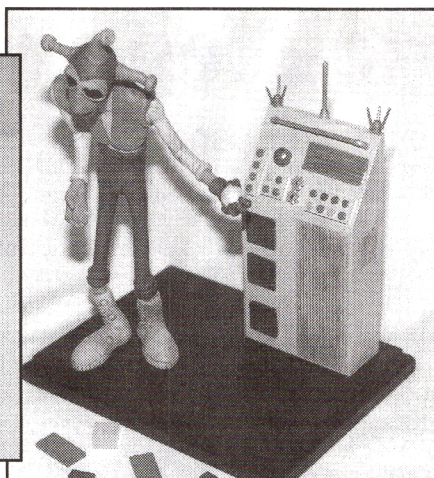
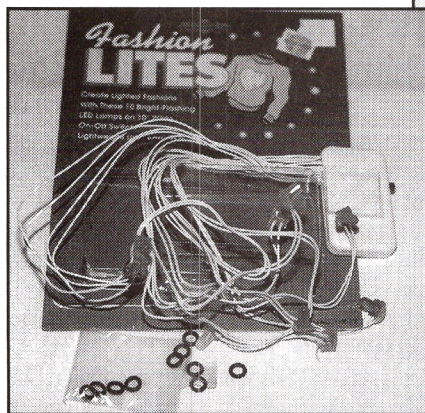
Elmer's or some other white craft glue.

There are all types of twig-like greenery that make great small trees, bushes and shrubs. Small fern leaves also can be used to make palm trees. I think you will be pleasantly surprised at all the possibilities.

Cloth and ribbons give models a nice touch. If you have a fleshy female model that could use a little cover up, try a piece of satin ribbon or a sheer, almost see-through fabric. Either of these materials can be draped over the figure and glued with white craft glue. This way you still have a great female body but something is left to the imagination. The fabric technique is also a great way to fix a not-so-great flesh paint job.

Velvet or uncut corduroy makes an interesting floor cover in a diorama. Your base gets texture, color and a little elegance all at the same time. You can usually find remnants for nearly nothing in cloth shops.

Now on to space figures and dioramas. We have found a really neat way to make controls on a spaceship control board. Use Legos! If you are not that familiar with them, they come with two, four, six or eight "bumps" on them. Mix and match them on your control panel. Paint them a base color, seal, then go back with red, yellow, blue and green to make them look like buttons and lights. When you are finished, brush gloss sealer on each of the "bumps" to give it shine. If you don't have Legos laying around the house, Toys R Us sells a package of 20-30 free-form pieces for under \$2.



One really useful item to add to your plaque base is adhesive felt. This comes in sheets in a variety of colors. Just cut four small squares, peel the paper to reveal the adhesive and stick in the corners of the bottom side of your base. The felt squares keep your model from slipping on the shelf.

Now that your imagination is churning with new ideas and possibilities for adding that extra touch to models and dioramas - get to detailing!



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Truly Uncategorical!

by Rudd Ruana

Probably every baby boomer that was a child in 1968 is familiar with the flying, floating, magical car, Chitty Chitty Bang Bang, from the movie of the same name. Even if you didn't see the movie, it was very difficult to avoid the theme song, especially after Alvin and the Chipmunks got hold of it!

The movie car was quite distinctive with a long, polished, aluminum hood, mahogany boat passenger compartment, black fenders, red wheels and circus tent fabric wings. Unforgettable, but...not uncategorical. As in most cases, the movie's plot was not as good as the book and the car didn't compare with the one in the illustrations.

Most people are not familiar with the storybook written by Ian Fleming (also known

for his creation of the James Bond character, 007), for his son Casper. It was dedicated to the memory of the original Chitty Chitty Bang Bang race car that existed from 1920 - 1922. Mr. Fleming's book was published in this country by Random House for the Weekly Reader Book Club, in 1964. I was probably nine years old when I first read it.

The story about the inventor, Caractacus Pott and his family's adventure in the magical car (spy intrigue included) was good, but the illustrations created by John Burningham made it even better.

Incorporated into the black and white drawings were photos of a crude model of the imaginary car. Combined with the descriptions in the story, it was easy for the mind to fill in the rest. Burningham's Chitty was a cross between a vintage race car, a World War I airplane and a flying dragon, all in British racing green, of course.

This Chitty had much more character than the one made for the movie! The thought of building a model of it had crossed my mind, but how? I had to let the idea fade, however...

In 1988, while driving across Nevada on Interstate 80, heading to the Greater Salt Lake Model Car

Championship, my good friend, Charles and I were talking about potential model projects we would like to do. I had been interested in antique cars from junior high school through college and had built quite a few kits of same over that period. Somehow, on that trip, the memory of Chitty came back after some 23 years. I tried to describe the illustrations to Charles, without success. I had never owned a copy of the book. From a previous trip to Salt Lake City, I knew of a used book store with a sizeable inventory. We checked it out

and incredibly enough, they had a copy. I now had my much needed reference material.

Back home, I started doing sketches of Chitty and realized that John Burningham had excellent taste in vintage automobiles. The chassis proportions matched that of an early 1930's Duesenberg exactly. The passenger compartment was somewhat akin to a 1949 MG TC 2+2. The twelve flex tube covered exhaust pipes coming from the exceptionally long hood is pure classic automobile overkill. Other than using a little artistic license to match the rear fender

wing appearance with that of the

front wings and to make the exhaust system look a little more functional, my sketches followed the illustrations as close as possible. The components used to build the 1:24 scale model are as follows:

Monogram Duesenberg

- chassis
- rear axle
- stretched engine

Monogram Cadillac V-16

- headlight shells
- front axle

Monogram 1949 MG-TC

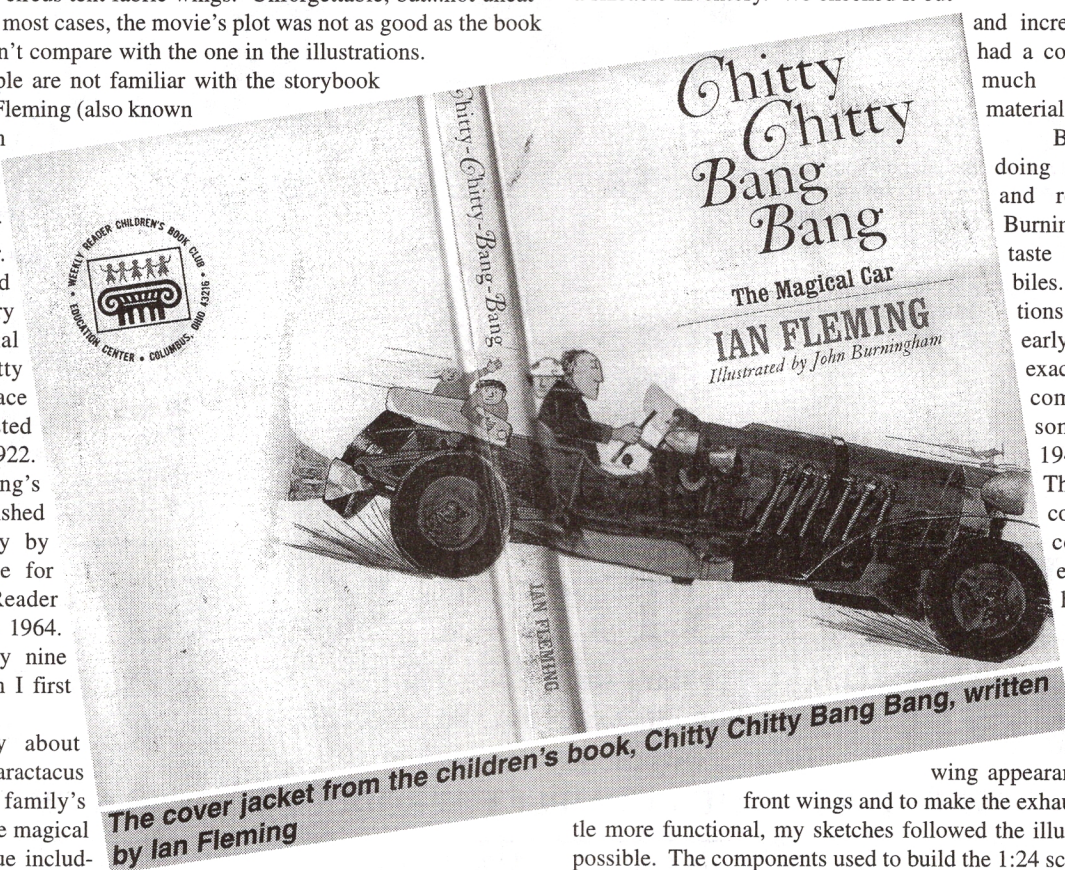
- fuel tank
- wheel knock-off hubs

Italeri Rolls-Royce Phantom II

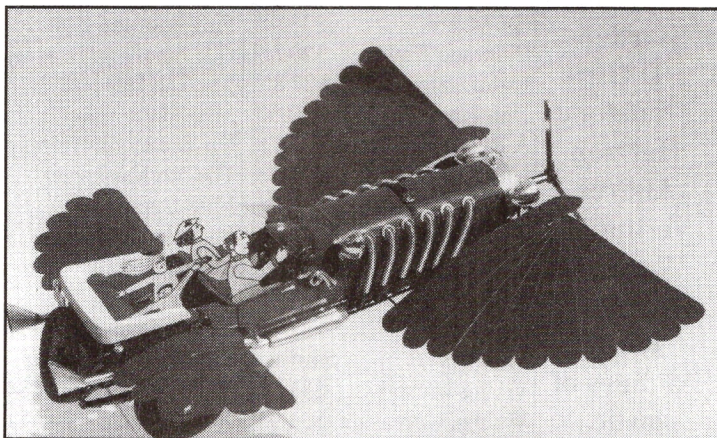
- wheels and tires
- steering wheel
- convertible top cover
- headlamp lenses
- spotlight

AMT 1925, 1927 Ford Model T

- seats
- bulb horn



The cover jacket from the children's book, Chitty Chitty Bang Bang, written by Ian Fleming



Rudd's part kitbashed, part scratchbuilt Chitty based on the illustrations of John Burningham

Scratch built parts

- body & fenders - sheet styrene
- exhaust system - 1:8 dia. springs
- dash - mahogany veneer
- radiator shell - shaving cream can cap
- grille - nylon bug screen
- propeller - Charles' junk box

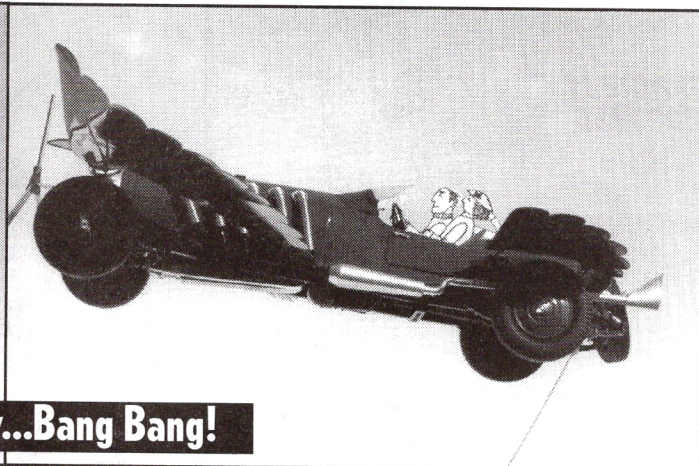
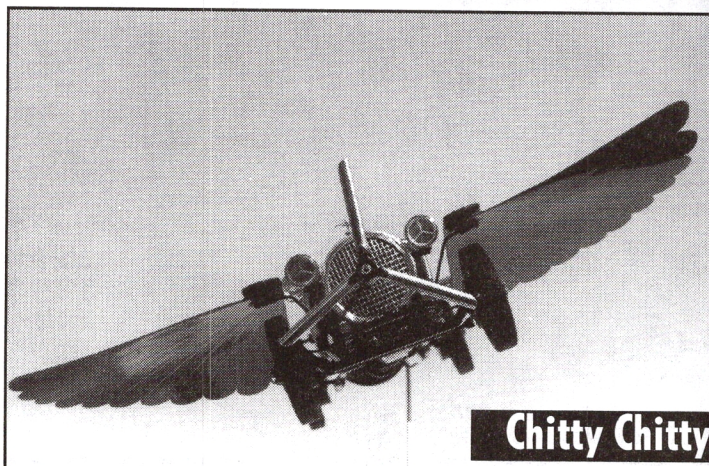
In keeping with Burningham's illustrations, the figures of Caractacus Pott and family are cut out two dimensional sketches.

In 1994, on a return trip to the Greater Salt Lake Model Car Championship, Chitty was entered in the Specialty Class and placed Third. Was constructing Chitty a model-building adventure? Uncategorically!



From the old to the new. *Left:* Box art for Aurora's Chitty Chitty Bang Bang.

Below: What the car actually looked like based on the drawings in Ian Fleming's children's book published by Random House for their Weekly Reader series.



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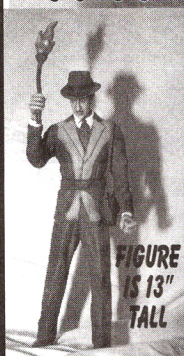


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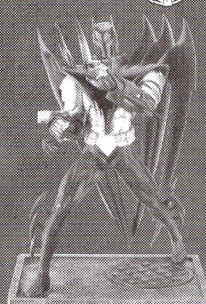
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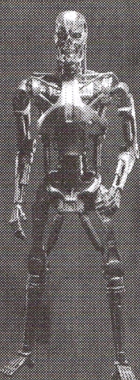
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 - The Resurrection of Lunar Models!
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- Chuck Davenport with Part 4 of his Windslasher Diorama
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- An Interview with Ter Prince and his monstrous creations! and tons more...

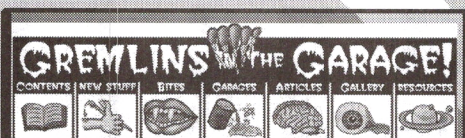
SHIPS FROM THE PRINTER DURING THE FIRST WEEK OF NOVEMBER

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<http://www.modelersresource.com>

Here's what you can look forward to in upcoming issues of The Modeler's Resource:
Reviews, 'how-tos' and other stuff including (but definitely not limited to):

Dr. Who • Alien props/model-making • Skydiver • The Hair Problem • Jimmy Flintstone • Creating a 1:2 scale Pumpkinhead bust • Testors' King Thutmose • Polar Lights/Aurora Addams Family House • Painting Faces Interview with John Dennett • Profile of Avatar Creations • Behind-the-Scenes with Criswell Productions Thunderbirds are Go! props/model-making • Revell's Draco! • The Modeler's Resource series on Sculpting! No Space? Get Organized! • Tools of the Trade • Ghost in the Shell • 20,000 Leagues Under the Sea Getting Crafty with Bases • Elric • Captain Scarlet models • Bill Mummy interview • The Craftbeast Files Scott Leberecht profile • Chiller '97 coverage • The Bride returns! • FAKK² • Ballistic Rose • The England Do! Cheech Wizard • Talkin' with Monsters & Mayhem Models • Boston Monster Modelfest • Bronzing More from the German Garage • Doppelgänger Productions' Blade Runner-like gun...and more, much more.

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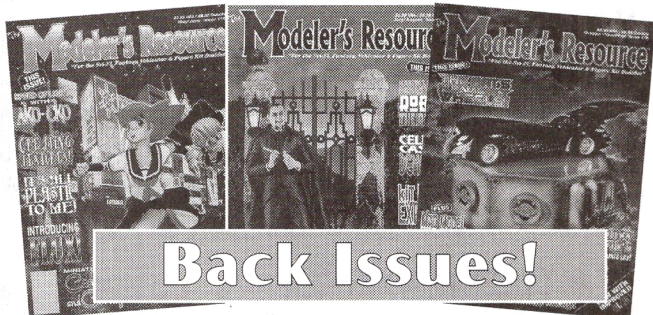
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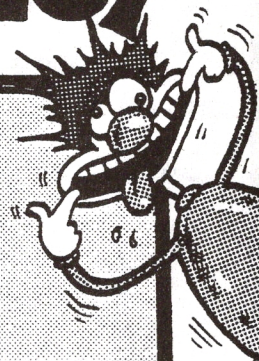
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Also, you can look forward to **7 Issues in '98!** We'll be producing a "Best of The Modeler's Resource, Vol 1" so keep an eye out for it. It'll have many old how-to/review hits and new ones which will only appear in this issue. Look for it, **Fall of '98** when we'll be celebrating our **5th Anniversary**.

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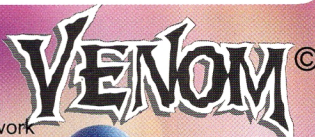
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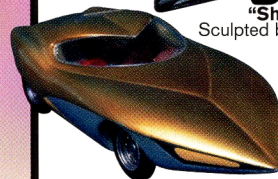


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